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THE ABBEY AND CHURCH OF WESTMINSTER

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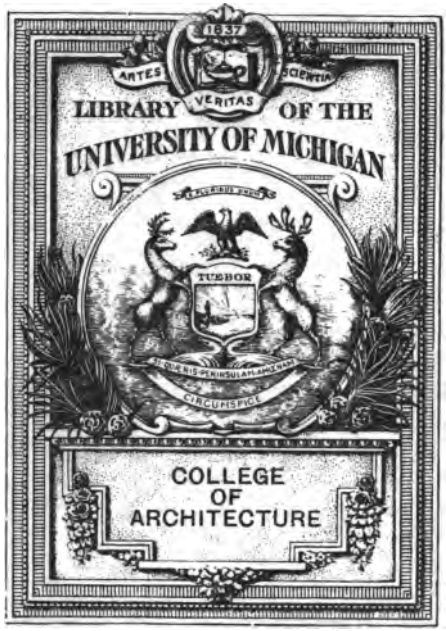
BY CHARLES HIATT

WITH PLANS AND ILLUSTRATIONS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BELL'S CATHEDRAL SERIES

WESTMINSTER ABBEY

S. B. Bolas & Co., photo.] WESTMINSTER ABBEY FROM DEAN'S YARD.

WESTMINSTER ABBEY

A SHORT HISTORY AND DESCRIPTION OF THE CHURCH AND CONVENTUAL BUILDINGS WITH NOTES ON THE MONUMENTS

BY

CHARLES HIATT

AUTHOR OF "CHESTER CATHEDRAL"
"BEVERLEY MINSTER," "PICTURE POSTERS," ETC., ETC.

WITH XLVII ILLUSTRATIONS

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PREFACE

ACCURATELY to state the books on which this account of Westminster Abbey is based would necessitate the inclusion in these pages of a bibliography. Needless to say, the older works, such as those of Keepe, Dart, Widmore, Gough, Ayloffe, Ackermann, Neale and Brayley, and Harding have been frequently laid under contribution. Much valuable information has been obtained from *The Abbey Register*, edited by Colonel Chester; from Dean Stanley's *Memorials;* and from *Gleanings from Westminster Abbey*, edited by Mr. Parker. The author has likewise made use of the more recent books of Mr. Loftie and Mr. Hare; and has been frequently under obligations to the interesting and well-compiled Deanery Guide by Mrs. H. Birchenough and Mrs. A. Murray Smith, the daughters of the late Dean of Westminster. Dr. Bradley himself has most courteously helped him in a question of detail. He is greatly indebted to the numerous learned papers of Mr. J. T. Micklethwaite; and his thanks are due to Mr. Edward Bell, who has given him the benefit of his minute study of the older monuments, and has assisted him in many other matters with valuable advice.

CHELSEA, 1902.

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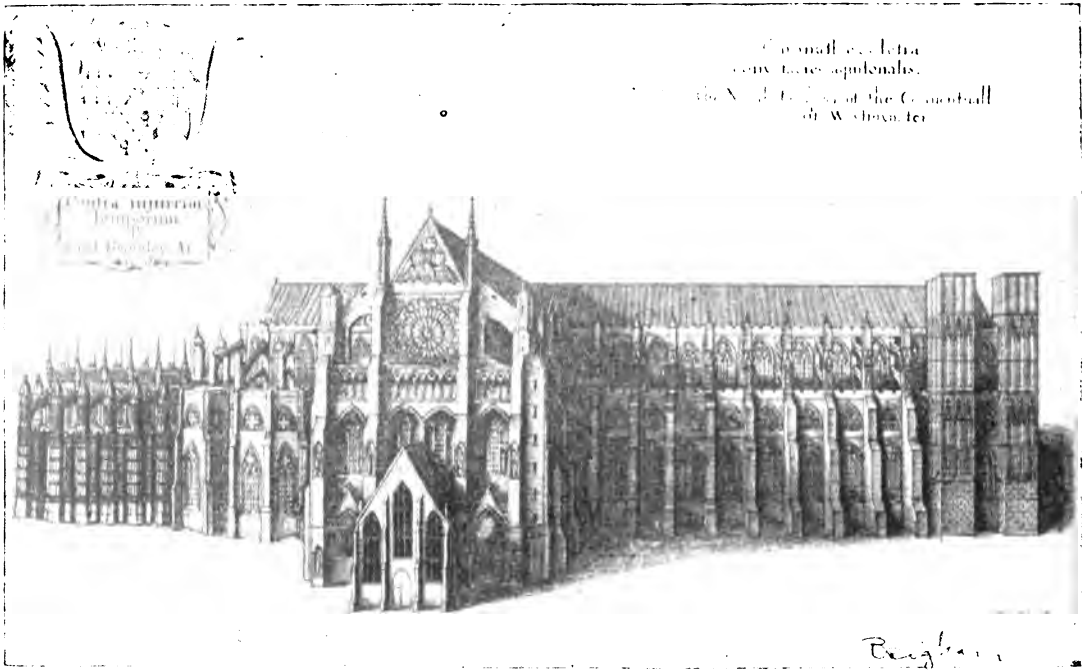


THE ABBEY CHURCH IN 1654 SHOWING THE ADDITIONAL PORCH ADDED IN THE REIGN OF RICHARD II.
From an Etching by W. Hollar.

WESTMINSTER ABBEY AND THE FUNERAL OF EDWARD THE CONFESSOR (BAYEUX TAPESTRY).

WESTMINSTER ABBEY.

CHAPTER I.

THE STORY OF THE ABBEY.

BEFORE either pagan temple or Christian church was erected on it, the site of Westminster Abbey was a place of marsh and forest. From its dense thickets of thorn it derived its ancient name of Thorn Ey (the Island of Thorns), and its general character may be judged from the fact that in the first authentic charter granted to the Abbey it is called *locus terribilis*—the terrible place.

Thorney was about four hundred and seventy yards long and three hundred and seventy yards wide, being formed by the two branches of the Tyburn stream, which were joined on the west side by an artificial watercourse called the Long Ditch. On the east side was the river Thames, into which the two Tyburn streams flowed. The situation of the Abbey is not unlike that of Notre Dame at Paris, and nearly resembles that of Ely Cathedral. According to monastic tradition, the earliest building on the Isle of Thorns was a temple of Apollo, destroyed by an earthquake in A.D. 154. The temple is said to have been converted into a Christian church by Lucius in the year 90 or 190, but the very existence of this "King of the Britons" is doubtful. His name is mentioned for the first time in the *Catalogue of Roman Bishops*, which was only compiled about the year 420. Even when we reach

the time of Sebert, King of the East Saxons, who died in 616, we do not emerge from the region of conjecture to that of definite historical fact. This sovereign was baptized by Mellitus, a missionary sent over by Pope Gregory to assist Augustine, who became first Bishop of London, and afterwards Archbishop of Canterbury in succession to Laurence. Sebert's foundation at Westminster is ascribed to one of the picturesque visions which are associated with so many of the ancient ecclesiastical foundations of England. In spite of the fact that Sebert's tomb has for centuries been shown near the sanctuary of the Abbey, his connection with the place is not conclusively established. It has been questioned whether the Sebert associated with the early story of Westminster was a royal personage at all, or whether he was merely a private citizen of the adjacent fortified town of London. The Abbey is alleged to have been dedicated to S. Peter, and was under the rule of the Benedictine order.

Westminster is not once mentioned by Bede, who died about 736; and Widmore is very probably right in dating the foundation between the years 730 and 740. "There were strong reasons," he tells us, "both from interest and the practice of these times, when, I suppose, the story was first made, to induce the monks of Westminster not to be content with such an early foundation for their monastery as it actually had, but to assign to it the very earliest they could think of, and to make and invent histories for the purpose, as their successors did some time afterwards forge charters on a like occasion, to support a claim to privilege and an exemption from episcopal supervision."

A charter was certainly granted to Westminster by Offa (756–796), and a residence of the Saxon kings was established hard by. Another charter, purporting to be granted by King Edgar, and dated 951, is in existence. By some not over-credulous persons it is accepted as genuine, but it is more probably an early and a very skilful forgery. This charter is witnessed, among others, by Dunstan, who was Archbishop of Canterbury from 960 to 980, and practically re-established Westminster Abbey by bringing twelve Benedictine monks from Glastonbury and settling them at Thorney. Westminster received the Manor of Hampstead from King Ethelred in 986, and other lands were granted to it by one Leofwine in 998.

King Harold I. was buried at Westminster in 1040, but by Hardicanute's orders his body was soon after dug up and thrown into a neighbouring ditch. The "Western Monastery," or "Minster of the West," did not flourish during the stormy time of the Danish invasion, and it would possibly have had no further history if the notice of Edward the Confessor had not been attracted to it in manner reputedly miraculous.

The temperament of the Confessor was ultra-religious: the very faults which unfitted him for a throne would have adorned the cloister. His piety took the form of special devotion to S. Peter. Before he ascended the throne, he had vowed that he would make a pilgrimage to the apostle's tomb in Rome, and soon after his coronation he announced his intention of keeping his oath. The Great Council heard his decision with dismay. They dreaded the perils of the journey—"the roads, the sea, the mountains, ambuscades at the bridges and fords," and even more did they fear "the felon Romans, who seek nothing but gain and gifts," and covet gold and silver "as a leech covets blood." A deputation was therefore sent to Leo IX. to persuade him to release Edward from his vow. The pope consented on condition that the king should found or restore a monastery to S. Peter. By this time the wild growths of Thorney had given way to fertile meadows: it was no longer "the terrible place," but a quiet retreat admirably suited to the dreamy disposition of the king, who was further attracted to it by the legends which gathered round it. Of these, the best known are the legend of the Hermit of Worcester and that of Edric the Fisherman, both of which are picturesquely narrated by Dean Stanley in his *Memorials of Westminster Abbey*.

The king ultimately decided that the old monastery at Thorney, of which his intimate friend Edwin was the abbot, should be replaced by a new and magnificent Abbey of S. Peter. Hitherto his favourite abode had been Islip, or Old Windsor, but now, in order personally to supervise the erection of the new church, he lived chiefly at the royal residence at Westminster. This residence he in great part rebuilt, so that the Abbey and Palace of Westminster grew up side by side. The Abbey was begun in 1050 on a site to the east of the old church, which was occupied by the monks during the rebuilding. In the Confessor's lifetime little more than the choir was completed, and this was joined by a porch, or *atrium*, to the old

church, which thus became the nave of the new structure. Of Edward's work nothing is now to be seen above ground, but in 1866 small fragments in position, consisting of wall-footings and bases of two piers, beneath the floor of the presbytery, were discovered by Sir G. Gilbert Scott.[1] The latter may still be seen on lifting trap-doors, which were let into the floor for this purpose.

The work of construction was carried on after the Confessor's death, for he had left large funds for its continuation. The earliest account of the building is contained in the Harleian MS. 526, which cannot be later than the year 1074. The translation of this Latin document is extremely difficult, and the general reader will obtain a better idea of the Abbey from the following rendering of a French MS., dating about 1245, in which the pronoun "he" of course refers to Edward:

"Now he laid the foundations of the church
With large square blocks of grey stone,
Its foundations are deep,
The front towards the east he makes round
The stones are very strong and hard.
In the centre rises a tower,
And two at the western front,
And fine and large bells he hangs there
The pillars and mouldings
Are rich without and within.
At the bases and the capitals
The work rises grand and royal.

"Sculptured are the stones
And storied the windows;
All are made with the skill
Of good and loyal workmanship;
And when he finished the work
He covers the church with lead.
He makes then a cloister, a chapter house in front
Towards the east vaulted and round,
Where his ordained ministers
May hold their secret chapter;
Frater and dorter,
And the offices round about."

Of course much that is here described is wrongly attributed

[1] Many of these architectural details are taken from Mr. Micklethwaite's paper "On the Abbey Buildings at Westminster," which originally appeared in *The Archæological Journal*, vol. li. This has since been reprinted with additions in the illustrated volume entitled *Westminster Abbey Historically Described* (London: George Bell & Sons, 1898).

to the Confessor, but the church as it was seen by the writer is vividly portrayed. It was a cruciform building—perhaps the first of this type in England—which terminated apsidally at the east, possessing a central and two western towers. Attached to it were a cloister, a chapter-house, and the other usual abbey buildings. The earliest and, indeed, the only ancient representation of the Confessor's building is that in the Bayeux Tapestry.

If we accept Mr. Micklethwaite's suggested plan of the older church as accurate, the choir and transepts, the first bay of the nave north-west of the crossing, and the south and west walls of the cloister, as well as the chapter-house and the adjoining buildings, were completed by the year 1100. Fifty years later the nave and western towers were finished. Early Norman masonry may still be seen in the walls of the cloisters and some of the adjoining buildings. The Confessor's church was of large dimensions. In *Gleanings from Westminster Abbey*, Sir Gilbert Scott expresses the opinion that it may have been nearly or quite as large in its elementary scale as the present structure.

Bolas, photo.]

NORMAN CAPITAL (PROBABLY FROM THE CLOISTER *tempore* WILLIAM RUFUS).

Up to the time of the Confessor and for some years afterwards, the church of the Abbey was the parish church of the district. This arrangement, however, was found inconvenient alike to the monks and the people. At first the north aisle of the Abbey church was set apart for parochial worship, but very soon the Church of S. Margaret was built in the shadow of the great minster. It has indeed been maintained that S. Margaret's was founded by Edward himself, but it does not seem to have existed at the time of the Conquest, though it was certainly built before the year 1140.

The first important event which took place in the new Abbey church, after its dedication on December 28, 1065,

was the burial of the founder himself on January 6 of the following year. William the Conqueror was crowned there on Christmas Day, 1066. He stood on the very gravestone of Edward in front of the high altar. Since then the coronation of every English sovereign has taken place in the Church of S. Peter, with the exception of Edward V., who, in Speed's phrase, died "uncrowned without sceptre or ball." Henry III., although crowned at Gloucester on his accession, was crowned again at Westminster four years later.

Edward the Confessor, long held in the utmost veneration, was canonised by Pope Alexander at the instigation of Becket in 1163, and his remains were then translated. "At midnight, on the 13th of October," says Dean Stanley, "Lawrence in his new-born dignity of mitred Abbot, accompanied by Becket, opened the grave before the high altar, and saw—it was said, in complete preservation—the body of the dead King. Even the long, white, curling beard was visible. The ring of S. John was taken out and deposited as a relic. The vestments (with less reverence than we should think permissible) were turned into three splendid copes."

The next great event in the story of the construction of Westminster Abbey took place in the reign of Henry III., who may in some sense be called its second founder. "The concentration of the English Edwardian passion upon the Abbey of Westminster," says Dean Stanley, "was encouraged by many converging circumstances in the reign of Henry III. It is possible that, as the visit of the Saxon ambassadors to Reims may have led to the first idea of a Royal Abbey in the mind of the Confessor, so the rebuilding and re-embellishment of the Abbey of St. Denys by Louis IX. suggested the idea of a place of royal sepulture." The rebuilding of the Abbey was due to Henry's religious fervour; the magnificence and beauty which characterised the new structure may be respectively ascribed to his habitual prodigality and his genuine feeling for art. He determined to rival the wonders he had seen at Beauvais, Rheims, and Amiens, wonders which were then unknown to England. His association with the Abbey commenced early in his life, for, although the old lady-chapel was not due to his inspiration, he laid its foundation-stone in 1220, when only fifteen years of age. This structure, which remained unaltered for more than two

centuries, was really the starting-point of Henry's reconstruction of the Norman church. It ended in a semi-octagonal apse, the foundations of which were discovered in 1876.

Henry's rebuilding of the eastern parts of the church occupied nearly a quarter of a century (1245–1269). Of the progress of the work we know absolutely nothing; the very name of the master-mind to which we owe its design is lost to us. It is possible that he was a Frenchman, but it is more likely that he was an Englishman who had studied in France. The plan is unquestionably French, but the details are clearly English, and the workmanship is better than that of contemporary French builders. The parts first undertaken included the eastern arm and the chapels round it, both the transepts, the crossing, and the chapter-house. The last of these was practically finished in 1253, the windows being temporarily filled with canvas in order that the room might be used without delay. From the evidence of the fabric itself, it would appear that the construction of the main buildings of the church was pushed forward as rapidly as, if not more rapidly than, the chapter-house. By the year 1269 the eastern portions of the building and the four bays west of the crossing were finished.[1] The cloisters were also rebuilt with the adjacent parts of the church so far as they lay by them. On October 13 the remains of the Confessor were removed from the coffin in which Henry II. had laid them, and translated to the superb shrine which Henry III. had prepared for them.

Henry III. died on November 16, 1272, at the Abbey of S. Edmund at Bury, and was buried four days later before the high altar. A magnificent tomb was erected for him by Edward I. on the north-east side of the Confessor's shrine, and to it his ashes were removed in 1291, with the exception of the heart, which, in accordance with a promise made by

[1] That part of the church which belongs to the choir and one bay to the west, as far up as and including the triforium, have been generally attributed to Edward I. Mr. Micklethwaite, however, in the paper already referred to, gives substantial reasons for believing that this work was completed by Henry III., in spite of certain marked differences in architectural details. He states that the shields in the aisle walls belong to the time of Henry III. rather than of Edward I. Amongst them is the shield of Simon de Montfort, which would not have been put there after 1265.

Henry III. to the abbess, was sent to the Abbey of Fontevrault, where Richard Cœur de Lion and other Plantagenets already lay at rest. Some idea of the magnitude of Henry's work at Westminster may be gathered from the fact that by the year 1261 he had spent on it over £29,345, a sum equivalent to considerably more than half a million now. This vast sum, according to Dean Stanley, was "snatched here and there, from high quarters and from low with desperate avidity. There was a special office for the receipts. The widow of a Jew furnished £2590; the vacancy of the Abbot's seat at Westminster 100 marks. A fair was established in Tothill fields, with a monopoly for this sole purpose. The King himself took out of other abbeys what he had spent on Westminster, by living on them to ease the expenses of his own maintenance, and again took from the Abbey itself the jewels which he had given to it, and pawned them for his own necessities."

From the time of Henry III., Westminster Abbey became, and for centuries remained, the mausoleum of English royalty. During the king's lifetime his children Catherine, Richard, and John were laid in it, and the heart of his nephew Henry, who was murdered by the sons of Simon de Montfort in the Cathedral of Viterbo, was brought to it and placed in a gold cup near the Confessor's shrine. This incident is alluded to by Dante in the *Inferno*,[1] and is the only reference made by the poet to Westminster Abbey. On August 19, 1274, the coronation of Edward and his Queen, Eleanor of Castile, took place, being the first joint coronation in the history of the Abbey. In 1296 Edward brought the famous stone of Scone to the Abbey, and on it caused himself to be crowned King of the Scots. He determined that Westminster should be an English Scone. Dean Stanley tells us that "it was his (Edward's) latest care for the Abbey. In that last year of Edward's reign, the venerable chair, which still encloses it, was made for it by the orders of its captor; the fragment of the world-old Celtic races was embedded in new Plantagenet oak."

During the eventful reign of Edward I. the greater part of the nave of the Confessor's church was still attached to Henry III.'s splendid choir, the lofty roof of which towered above the comparatively low sky-line of the now ancient nave. A similar state of things exists at S. Nicholas, Caen, and else-

[1] Dante's *Inferno*, xii. 120: "Lo cor che'n sul Tamigi ancor si cola."

where at the present time. Externally, the appearance of the Abbey must have been far from satisfying to the eye; internally, the incongruity was doubtless less remarkable.

Up to the year 1330 no considerable structural additions or alterations were made, but the magnificence of the Abbey was from time to time increased by the erection of such tombs as those of Queen Eleanor of Castile, of William de Valence and his son Aymer, and of Aveline, the wealthy heiress of the Earl of Albemarle, and her husband, Edmund Crouchback, Earl of Lancaster, Edward I.'s younger brother. Between 1330 and 1350 the east walk of the cloister was extended to the south, and about the same time the frater, or refectory, was rebuilt on an imposing scale. "A general rebuilding of the domestic parts of the Abbey," says Mr. Micklethwaite, "was begun when Simon Langham was abbot (1349–1362), and completed by Nicholas Littlington (1362–1386). The cloister was finished, and the infirmary, abbot's house, cellarer's offices, and many other places built even from the ground." In reference to the rebuilding of the western part of the nave, Mr. Micklethwaite says:

"The story of the rebuilding of the nave is difficult to read because, though it was spread over so many years, the design once laid down was kept to, and the details not changed. The design is that of Henry III.'s work continued, and the details seem to me to belong rather to the fourteenth century than the fifteenth. As early as 1342 we find a good deal of work going on in the nave. It is called 'new work in the old church,' and the account includes for whitewashing the walls. I think that at this time the intention was to modernise the old church, much as was being done about the same time with the Norman naves at Norwich and Peterborough, and not to rebuild the whole. It is to be noted that most of the items seem to refer to the windows. But the wall of the south aisle, corresponding with the three western bays of the cloister, seems to have been rebuilt with them. And if so, whatever order we may assign to the rebuilding of the cloister, the rebuilding of the south aisle wall at least must have been determined on before 1363. It is, however, not until 1388 that we find any account for the pulling down of the old work. From that time the work seems to have gone on steadily but slowly all through the reign of Richard II. It seems to have almost stopped in Henry IV.'s time, but was taken up again in his son's, who appointed a commission to carry it on. It seems then to have gone on quickly for a time, and in the third year we find lead brought to cover one side (*costa*), which probably means an aisle. The building was therefore well advanced, and I think the upper vault was nearly all done when, for some reason—probably the king's death—the work ceased, and the west end and the junction with quire eastward were not made till quite the end of the century, or the

beginning of the next. The last work shows itself plainly in the building, and in the vaulting of the last bays there are Tudor badges. The earlier work is so uniform in character that it is difficult to trace the order of it. But it may be noted that the carving in the wall arcade, so far as it remains amongst the monuments, is quite 'decorated' in character, and I think that the whole of the outer walls were begun and carried to some height in the fourteenth century. But a good deal of the western part, and the bay with the door on the north side, have the carving left in block, which seems to tell of a cessation of the work when the carving of the part next the cloister was finished, and the rest only in progress. Before the old nave was pulled down the west end of the quire was closed by a solid wall, and though it is probable that the new nave was used at least for procession long before it was finished, the partition wall seems to have stood for a century. That it was a substantial wall is proved by the later builders having got a little out of the level with the string-courses, which they would not have done if they could have ruled them through."

As Mr. Micklethwaite points out, the clerestory windows in the bay of junction do not range either with those to the east or those to the west.

Almost as soon as the nave was completed, the thirteenth-century lady-chapel was pulled down to make room for a new one, generally known as Henry VII.'s Chapel, which was the last of the royal alterations and additions to the Abbey church. The old chapel extended as far east as its successor, but had no aisles. The first stone of the new chapel, which Leland with pardonable exaggeration described as the "miracle of the world," was laid by Abbot Islip, Sir Reginald Bray, the supposed architect,[1] and divers others in 1503, "on the 24th day of January, at a quarter of an hour before three of the clock at afternoon of the same day." Besides the old lady-chapel, the small Chapel of S. Erasmus, built by Edward IV.'s Queen, Elizabeth Woodville, and the ancient White Rose tavern, near to which was Chaucer's abode, were swept away. The building was superintended by Prior Bolton, whose work at S. Bartholomew's, Smithfield, is evidence of his skill as an architect, and was probably finished about the year 1519. The death of Henry VII. took place on April 21, 1509, and he was buried on May 9 following in the still unfinished mausoleum on which he had spent so much thought and lavished so great riches.

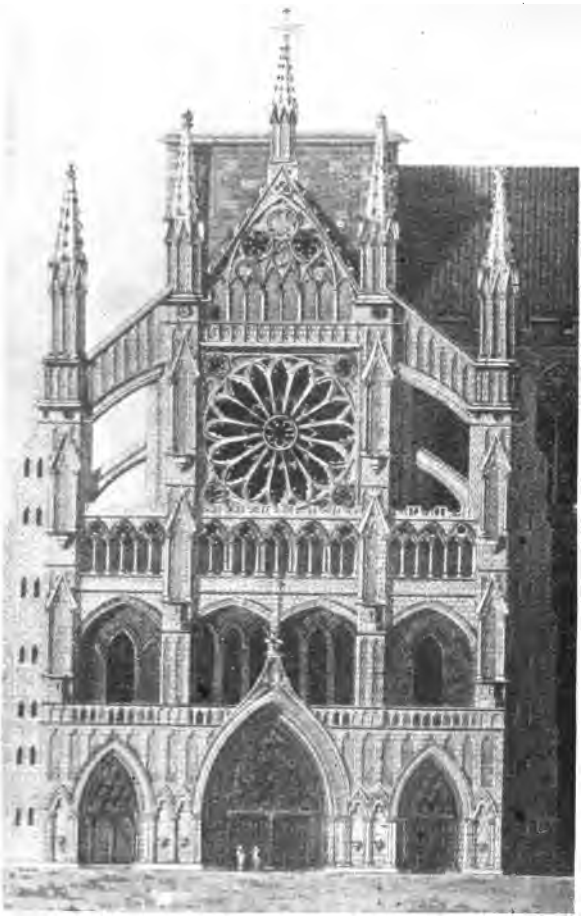
We must now turn for a moment to the consideration of

[1] There appears to be no reason why Bray should have the credit of the design of this chapel.

the fate of S. Peter's Church at the Reformation. Looking to the destruction which that vast change brought to many abbeys of great prestige, Westminster may be said to have fared well. The dissolution of the monastery was quietly effected on January 16, 1539, and the first book containing the orders of the new dean and chapter is dated 1542. The abbot was converted into a dean; for the monks, twelve prebendaries, who were to meet every Saturday in the year, were substituted. Over the head of the newly constituted body was placed a prelate, entitled Bishop of Westminster, whose diocese extended over the whole of Middlesex, with the exception of Fulham. The Episcopate of Westminster was, however, short-lived. It was only with great difficulty that the Abbey was preserved from destruction in the tempestuous days of Edward VI. "Its dependency of the Priory of S. Martin's-le-Grand," says Dean Stanley, "was torn to pieces, and let out to individuals. Its outlying domains to the east of Westminster, it is said, were sacrificed to the Protector Somerset to induce him to forbear pulling down the Abbey itself. The Chapter Book of these years is filled with grants and entreaties to the Protector himself, to his wife, to his brother, and to his servant. Twenty tons of Caen stone, evidently from the dilapidated monastery, were made over to him, 'if there could be so much spared,' in the hope that he would be good and gracious." The services of the Roman Church were continued until the reign of Edward VI., when the "Communion" took the place of "Mass," and brass lecterns, candlesticks, angels, and other ornaments, as well as many sumptuous vestments, were sold, the proceeds being spent in adding to the library.

In the reign of Mary, who was crowned on October 1, 1553, the monastery was partially reinstated under Abbot Feckenham, and the old worship was revived, and in 1557 the queen and Philip of Spain attended mass in the Abbey. The abbacy was swept away by Elizabeth, who re-established the dean and twelve prebendaries under the title of the "College, or Collegiate Church of S. Peter, Westminster."

During the Commonwealth, although the services were changed and "monuments of superstition and idolatry" demolished, the fabric itself happily escaped serious injury. The year 1643 is memorable by reason of the Assembly of



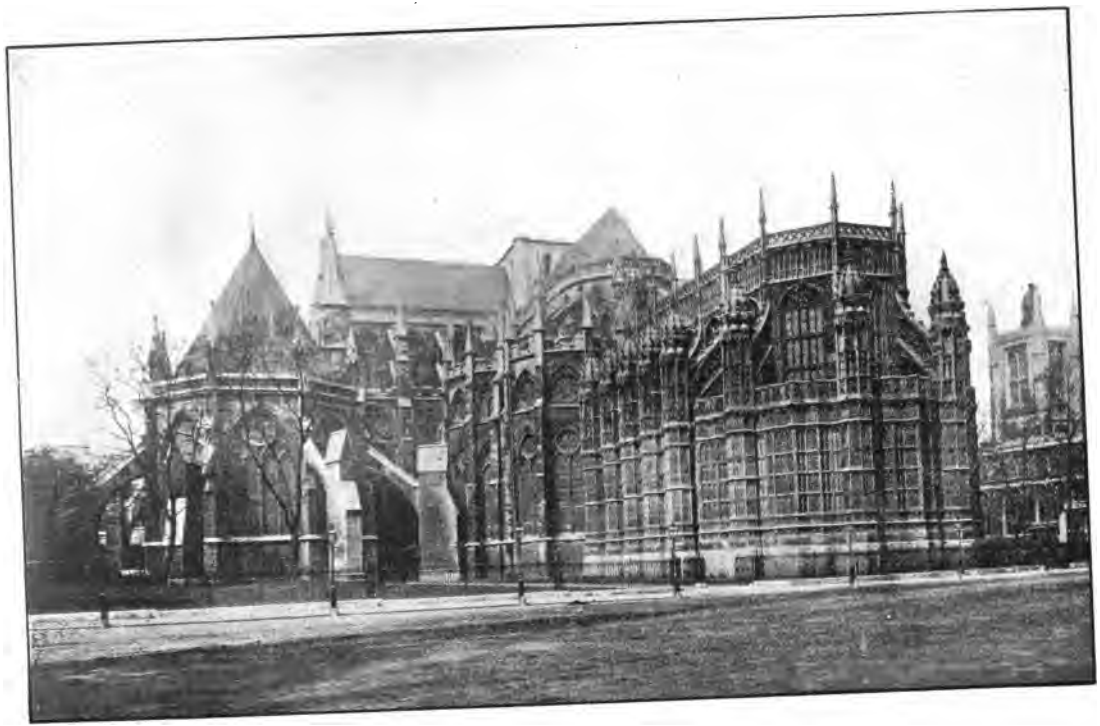
THE NORTH TRANSEPT FRONT AT THE BEGINNING OF THE NINETEENTH CENTURY.
"Measured and accurately delineated by Charles Middleton."

Divines in Henry VII.'s Chapel. With the Restoration the old order of things naturally returned.

A school was always attached to the Monastery of Westminster. The famous public school which flourishes beside the Abbey to-day was practically founded by Henry VIII. and richly endowed by Elizabeth in 1560.

Up to the eighteenth century the Abbey church remained without towers or spires (see page 2). For generations the erection of a great spire over the crossing has been eagerly discussed, and more than once the discussion has resulted in a definite project. The last great structural additions to the fabric, the western towers, were completed in 1739. Sir Christopher Wren "restored" the lower parts of the towers, sweeping away exquisite details in ruthless fashion, and designed the upper parts in a style of his own. After his death in 1723, the work was continued by Nicholas Hawksmoor up to 1736, and probably completed by James during the term of office of Dean Wilcocks, who was inordinately proud of the addition. There have, of course, from time to time been repairs to various parts of the structure, including the almost complete recasing of the exterior; indeed, the Abbey has suffered and is still suffering much from restoration, but the general aspect of the great church remains unchanged. Its delightful diversity and the accompanying picturesqueness seem to be indestructible. The most ambitious alteration has been that of the north front under Sir Gilbert Scott and Mr. J. L. Pearson. This had been rebuilt by Wren and his pupils, whose work, if in this position somewhat incongruous, had merits which we fail to discover in the structure which now takes its place.

Such, in brief, is the story of the building of the great metropolitan church, compared with which the history of other English shrines is of necessity commonplace. A large volume has been devoted to the memorials of the Abbey and College of S. Peter; but even Dean Stanley, in his fascinating record, is far from exhausting the incomparable associations of the church on Thorney. And it is interesting to reflect that Westminster Abbey, after the crises and vicissitudes of ages, still retains its hold on the imaginations and affections of the English people. Each succeeding age adds to it dedicated dust which enhances its august and solemn majesty. More than any other building in the world, Westminster Abbey is representative of the history and genius of the English race.



H. N. King, photo.] WESTMINSTER ABBEY FROM THE EAST.

WESTMINSTER IN 1751.
Drawn and engraved by J. Bowles.

CHAPTER II.

THE ABBEY: EXTERIOR.

Most Englishmen regard Westminster Abbey less as an exquisite monument of mediæval art than as a national Walhalla made sacred to them by associations supremely solemn and inspiring; and it follows that the Abbey, although the most widely known of our great churches, is from the architectural standpoint the least perfectly appreciated. Its pre-eminence as a Campo Santo has somehow prevented its proper recognition as a miracle of Gothic art. Even in literature, in the poetry of Shakespeare, Wordsworth, and Scott, in the prose of Addison, Burke, and Washington Irving, the Abbey is chiefly celebrated as a place of magnificent pageants and illustrious obsequies.

And yet, viewed merely as a great building, Westminster Abbey is the equal, if it be not the superior, of Lincoln or Ely, Salisbury or Peterborough, Durham or Canterbury. Less vast than York, Winchester, and one or two others, it is nevertheless a church of the first rank in mere size. We must remember that as we see it now it is incomplete,

and will, it is sincerely to be hoped, remain incomplete to the end. We need only glance at the Abbey to observe that it was intended to raise over the crossing a light spire, or flêche, which would lift the whole mass into the air and bind the various limbs together. Nor is the west end, in spite of additions in the eighteenth century, finished in the manner originally intended. The western towers were designed to carry spires, which, if they had been built, would, in conjunction with the central spire, have materially altered the external outline. But even without these final soaring ornaments the Abbey is externally a noble and impressive structure. The buildings in the precincts, which crowd up to it on the south side, and the Church of S. Margaret, which is close to it on the north, prevent our anywhere obtaining an unbroken lengthwise view of the whole structure. So eager are some persons to obtain such a view that they advocate the demolition of S. Margaret's, in spite of its high historical interest. If the church be not beautiful, still less is it unsightly, and it serves admirably to emphasise the huge scale of the Abbey, even as the spire of S. Martin's, Ludgate Hill, insists on the majesty of the dome of S. Paul's. Far more hurtful to the Abbey than S. Margaret's is the enormous Victoria Tower of the Houses of Parliament, which dwarfs everything not on its own colossal scale. This is especially felt in views of the Abbey from the river and the Surrey side. There are, however, a score of places from which the symmetry, so grand and yet so graceful, may be appreciated; and he who wanders in search of them in the highways and byways of historic Westminster will assuredly spend his time in delightful fashion.

It will be most convenient to commence our inspection of the exterior of the Abbey with the **West Front.** The west front is seldom the most conspicuous or imposing feature in an English cathedral, and to this rule Westminster forms no exception. If the two towers, with or without spires, had been completed by mediæval builders, the effect of the west front would doubtless have been at least satisfactory. At present, that which is ancient has been so grievously altered, and that which originated in the eighteenth century is so manifestly incongruous, that the whole forms rather an architectural curiosity than an appropriate *façade* to a great church.

We may judge how the Abbey looked before the completion of the towers by glancing at a sketch of Hollar's, dated 1654 (see p. 2), in which the incompleteness of the western termination is felt acutely. Whatever dignity the west front possesses is discounted by the protrusion of the low roof of the Jerusalem Chamber before the lower parts of the south-west tower. The early years of the sixteenth century saw the completion of the west front and central doorway, the towers being carried up to about one half of their present height of two hundred and twenty-five feet, the gable between them remaining unfinished. The chief feature of the *façade* is a very large central window with Perpendicular tracery, possibly the work of Abbot Esteney (1474–1498). Below this is a row of ten richly canopied niches. Underneath is the deeply recessed entrance-porch with vaulted and groined roof, the outer doorway having two niches and pedestals on either side. The central compartment is divided from the towers by ornate buttresses enriched with niches.

In the opening years of the eighteenth century Sir Christopher Wren made drawings for the completion of the western towers, and these were readily accepted. The great architect in his report expresses his intention of preserving the Gothic spirit in the new work, for "to deviate," he says, "from an approved form is to run into a disagreeable mixture." He further declares his intention "to continue the Gothic humour of the tracery stonework . . . without any admixture to show my own invention." The result has been what is often called "Grecianised Gothic," though Romanised or Italianised Gothic would seem to be a more apt description.

The work was begun about the year 1713, Staunton being "master-mason." In 1723 Sir Christopher died, and the control passed to his pupil, Nicholas Hawksmoor. On the death of the latter, his place was probably taken by James, and the work was finished in 1740, Joseph Wilcocks being dean. Stanley comments upon Wilcocks' "extreme pride in commemorating, as a glory of his office," the completion of the towers. "On his monument in the Abbey, in his portrait in the Deanery, in the picture of the Abbey by Canaletti—which he caused to be painted evidently for their sake—the Towers of Wren constantly appear." It is remarkable that we have any old work left in the west front,

for Hawksmoor, while surveyor, made what he described as "a noble design for repairing the West End of the Abbey," which in his day was much admired. It is of course deeply to be regretted that the towers and *façade* were not finished when Gothic architecture was a living art, but the design of Wren has the very real merit of proclaiming frankly that it is the addition of another age. For this reason it is to be preferred to a mere modern copy of Gothic work, however exact and dexterous. It may be noted that the panelling and tracery of the windows of the towers is in such a bad state that they are (October, 1901) being repaired and in some cases entirely renewed.

The Nave.—The nave is very long, and consists of twelve bays. Its internal dimensions are: length, 166 ft.; breadth, including the aisles, 71 ft. 9 in.; height, 101 ft. 8 in. Even from the exterior we may appreciate the great height and length of this part of the church in comparison with its width. In this respect Westminster resembles the great churches of France rather than those of our own country. In height Westminster is the first of English churches, but it is of course exceeded by Beauvais, Amiens, Rheims, and other French cathedrals. In the architectural prominence given to the vast buttresses and flying buttresses which sustain the great thrust of the vaulting, we have likewise a feature which is French rather than English. These are among the points which have led some writers to describe Westminster Abbey—somewhat unfairly, as it seems to me—as a French church on English soil. Wren had his way with the exterior of the church, and unhesitatingly destroyed many ancient and beautiful details; and as his "restoration" has in its turn been "restored," the outside of the Abbey has been almost entirely renewed within the last two centuries and a quarter, though a little old work lately remained in the lower parts of the west front.

The north side of the nave is supported by nine graduated buttresses terminating in pyramids having caps and finials. From these a double tier of flying buttresses extends to the upper walls of the nave. Between the fifth and sixth buttresses, counting from the west, is a small pointed doorway into the north aisle, at which the earlier building of Henry III. terminates. That which is west of it was probably constructed between the

years 1350 and 1420. In the new work the old plan was in all essentials strictly adhered to, so that the nave appears at the first glance to be the work of one age and the result of one definite plan. We may, however, trace small, but significant, differences in the windows as well as in the buttresses themselves. The tops of the lowest range of windows west of the doorway are lower than those eastward. Above the mullions of the windows the former have quatrefoils with trefoiled arches, while the latter have circles of five cusps and plain lancet arches.

Over this lowest row of windows comes a second, consisting of three circles in a triangle, the circles being cinquefoiled. These windows are invisible from the floor of the interior, and light the triforium galleries, in which, on ceremonial occasions, a vast number of spectators can be accommodated. The clerestory windows are of the same design and share the variations of pattern of the aisle windows over which they are placed. The chief vault of the nave is protected by a high wooden roof covered with lead, and the top of the aisle vault supports the floor of the triforium galleries. The main buttresses, which descend to the ground by gradual stages, have niches filled with figures, none of which are, however, ancient. Over the windows in the western bays runs a frieze of shields and heraldic animals. This ceases at the fifth buttress from the west. The openwork parapets are modern. In connection with the building of the western part of the nave a royal commission was issued to Richard Whittington, the famous Lord Mayor of London, to enable him to carry on the work, in 1413. An account of the money he spent, amounting to £1,490 11*s.* 5½*d.*, is still existing, and some of its items are very instructive. It should be added that in Wren's time and for years afterwards houses pressed up to the north side of the church so closely that great difficulty was found in erecting scaffolding for purposes of repair.

The **North Transept** consists of three bays, and has aisles on both sides. It forms part of Henry III.'s great work, and was probably built between 1260 and 1269. The uniformity which we have observed throughout the whole north side of the nave is somewhat modified on the west side of the transept. The buttresses here are without niches and the parapets are battlemented. The second row of lights

consists of circular windows inscribed within a curvilinear triangle. The east side of the transept is unlike the west, and will be considered together with the adjacent parts of the choir, which it closely resembles.

S. B. Bolas & Co., photo]
THE NORTH TRANSEPT FRONT.

We now come to the great **North Front,** which has been often called "Solomon's Porch," a name which, according to Sir Gilbert Scott, was originally applied to a large porch erected in Richard II.'s reign against the central entrance (see page 2). The following extract from Crull's *Antiquities of*

S. Peter's, Westminster, gives a good idea of the front as it appeared before Sir Christopher Wren touched it:

"On the north side, this noble and lofty fabric is much deformed and defaced, partly by the many close adjacent buildings, but much more by the north winds, which driving the corroding and piercing smoke of the sea-coals from the city that way, have so impaired and changed her former beauties, that the remnants thereof are scarce sufficient to convince you of her excellency in former ages; were it not, that that admirable *Portico*, which is on this side, did give you some undeniable idea of her former greatness. This Portico has a most noble door, or portal, which leads you into the cross of the church, with two lesser porches on each side, one of which serves for the conveniency of entering therein. Its remnants, or ruins, sufficiently speak what a curious Portico it has been in former times; for here were the statues of the twelve apostles at full length, with a vast number of other saints and martyrs, intermixed with intaglios, devices, and abundance of fret-work to add to the beauty thereof, but all much defaced and worn out by time, and the corroding vapours of the sea-coals: and it was doubtless owing to its excellency, that some, in former ages, have bestowed upon it the title of *Solomon's Porch*, judging that a piece of work, far surpassing any thing of that kind in those days, might very well challenge an uncommon name. The very remnants, which are obvious to our sight even to this day, may soon convince us of its ancient beauty and magnificence: for this Portico still retains entire, below, two of these admirable statues, besides three others, quite defaced; and two more over the eastern part of the portico, and as many over the western door, pretty entire, and all undeniable witnesses of their former excellency."

Let us now see what Wren had to say on the subject in the letter from which quotations have already been made:

"The principal entrance is from King Street, and, I believe, will always continue so; but little can be done to make the north front magnificent, whilst it is so much encumbered with private tenements, which obscure and smoke the fabric, not without danger of firing it. The great north-window had been formerly in danger of ruin but was upheld and stopt up for the present with Portland stone, to answer the south rose-window, which was well rebuilt about forty years since. The stair-cases at the corners must be new ashlered, and pyramids set upon them conformable to the old style, to make the whole of a piece. I have therefore made a design, in order to restore it to its proper shape as first intended, but which was indiscreetly tampered with some years since, by patching on a little Doric passage before the great window, and cropping off the pyramids, and covering the stair-cases with very improper roofs of timber and lead, which can never agree with any other part of the design."

Wren treated the front in the manner foreshadowed in these remarks, and the result was far more satisfactory than

might have been expected. But the Gothic revivalists would have none of his work, and a scheme was accordingly prepared by Sir Gilbert Scott, the lower part of which was carried out. After his death, his design was modified in its upper parts by the late J. L. Pearson. The great features of the new structure are the triple doorway, the great rose window, and the buttresses with their pinnacles and niches. The whole is ornamented with a great quantity of statuary and carving, which, it must be confessed, is ineffective and out of place in a north front, rearing itself a hundred and seventy feet against the fitful daylight of our London sky. In the doorway itself is a figure of Christ, enthroned in majesty, blessing the Church and the world, with the twelve apostles below. In the lowest panel of the tympanum, on the east, the Arts, History, and Philosophy, led by the Church, are represented; on the west is a procession representing War, Legislation, and Science, headed by three royal builders of the Abbey—Edward the Confessor, Henry III., and Richard II. On the central pier below, the Virgin holds the crowned Christ in her arms. There are thirty-two figures in the niches above. Above the side-door, on the east, are Abbots Laurence and Langham, and on the west Abbots Esteney and Islip. In the corbels immediately above these are statues of twelve persons connected with the history of the Abbey. Passing from north-east to north-west, we have Matthew of Westminster, the chronicler; William Caxton, the printer; Walsinus, the traditional abbot; Edwin, first abbot of the Confessor's foundation; Richard II. and Anne of Bohemia; Henry V. and Catherine of Valois, royal benefactors of the Abbey; Abbots Ware and Littlington; and Deans Goodman and Williams. In the upper tier of corbels, from east to west, are Bede and Theodore (Latin and Greek learning); S. Alban and S. Aidan (the Primitive Church); S. Augustine and Paulinus (Roman Christianity); S. Benedict and S. Dunstan (monastic institutions); S. Boniface and S. Edmund (missions and martyrdoms); and Roger Bacon and Robert Grosteste (mediæval learning and science). The four highest niches are filled with figures of the Archangels Michael, Gabriel, Raphael, and Uriel.

This is not the place in which to discuss the merits of this new and elaborate front; but it may be pointed

out that it is a new structure, and must be judged as such. It is not, and could not be, a restoration of anything that ever existed on the same site. The arrangement of the

S. B. Bolas & Co., photo.]
CENTRAL DOORWAY, NORTH TRANSEPT.

portals no doubt follows closely that in Henry III.'s building, and is essentially French. Nothing of the same kind is indeed to be found in any other English church.

The Central Tower.—It is a matter of dispute as to whether a central tower of any dimensions was ever seriously contemplated. The commencement of such a tower, however, appears to have existed in Wren's time, and is clearly indicated in one of Hollar's prints. On the other hand, it is certain that the slender piers at the crossing could never carry a heavy structure. Wren made a design for a steeple which, he tells us, "would not be very expensive, but light, and still in the Gothic form, and of a style with the rest of the structure." His plan was never carried out, and it is to be hoped that the Abbey is now safe from experiments in this direction.

The eastern parts of the church, including the great apsidal **Choir** with its radiating chapels, next claim our attention. Radiating chapels growing out of a main apse were not unusual at an early date in England. They occur, for instance, at Gloucester and Norwich; but Westminster appears to be an adaptation of French models rather than a development of English ones. This is especially seen in the arrangement of the chapels. Sir Gilbert Scott says:

"The French characteristic was the arranging of them (the chapels) in polygons fitting to one another, and to the side of the polygonal aisle of the main apse,—a sort of corona of little chapels mathematically fitted together and their axes radiating to the centre of the apse, at or near which the high altar was usually placed. This we find in many tentative forms, but the system appears to have been brought to perfection at Rheims and Amiens; the latter of which churches seems to have henceforth been taken as the type in the majority of cases. . . . There can be little doubt that King Henry III., during his sojourns in France, became enamoured of this arrangement, which in its perfected form he may have seen in course of being carried out at Amiens, Beauvais, Rheims, and elsewhere. It would naturally strike him as well suited to the reconstruction of the eastern portion of a church already possessing an apse with a continuous surrounding aisle. Whether this project had been formed when the Lady Chapel was built in 1220, it is impossible to ascertain. This was begun in the same year with Amiens Cathedral, and eight years later than Rheims, so that it is not impossible; though the extreme youth of the King would in that case compel us to transfer the originating of the scheme from him to the abbot. However this may be, it is probable that it fell readily into the subsequently adopted plan, as we find no disturbance of the regularity of the division which would otherwise have been the case."[1]

Sir Gilbert Scott thinks that we owe the Westminster design rather to an English architect or master-mason than to a

[1] *Gleanings from Westminster Abbey*, Second Edition, 1863, p. 20.

French one. The details at Westminster are emphatically English, although the hand of at least one French carver is clearly to be traced in some of the ornaments. Sir Gilbert considers that Westminster is remarkable firstly for the introduction of the French arrangement of chapels, which, however, never became popular in this country, and secondly for the completed type of "bar" as opposed to "plate" tracery which it exhibits. This was no sooner grafted on an English stock than it began to shoot forth in most vigorous and luxuriant manner. In spite of the fact that the passage is somewhat difficult to understand owing to the use of technical terms, I venture to give Sir Gilbert Scott's explanation of the plan of the Westminster apse, or *chevet*, in his own words:

"The chevet at Westminster differs greatly from any of the above (*i.e.* Beauvais, Cologne, Amiens, Rheims, etc.). The sides of the apse are five in number, as at Rheims; but instead of being five sides of a decagon, the three easternmost are sides of an octagon, and the others incline but slightly from the sides of the church. The great peculiarity, however, is in the chapels, which occupy so much more of the semi-circle as to do away with one of the non-radiating chapels, reducing the space it usually occupies to an irregular pier, and introducing opposite to it in the aisles a bay of very irregular form. I had long noticed this peculiarity, though I had thought it an irregular contrivance to give greater size to the apsidal chapels; but from finding the setting out of the work remarkably exact, I was led to think that some mathematical principle must have been acted on, and having had most careful measurements made and tested in every way, I find this to have been the case. The system is this: the two semi-circles are drawn as before, the diameter of the inner one being the width from centre to centre of columns; a semi-octagon is inscribed in this; three of its angles give the centres of the piers of the outer and inner apses, the remaining sides of each apse being formed by spreading them till they meet the main longitudinal lines. It most resembles the principle followed at Beauvais, but differs from it (besides the smaller number of the sides) in the outer and inner apse being exactly alike in principle, and all their sides equal, and both set out in regular radiating lines, instead of using the transverse line adopted at Beauvais. This system has great advantages: it avoids the narrowness of the apsidal bays, so apparent in most of the French examples; it gives a beautiful gentleness of transition from the main arcades into the apse, and it also gives a great boldness and expanse to the chapels,—advantages purchased cheaply at the expense of one of the square chapels on either side, and a certain degree of picturesque irregularity in the aisles. It should be mentioned that the setting out in this church is remarkable for its regularity and exactness, though the drawing of an intricate mathematical figure on the ground, some 120 feet wide, necessitates some trifling deviations from absolute precision."[1]

[1] *Gleanings*, p. 23.

The exterior of this beautiful work is a ghost of its former self. Restorations and restorations of restorations have played havoc with the fine tracery of the noble windows; and were it not for the beauty of its proportions, this part of the church would seem flat and monotonous.

To the east of the apse, on the site of the Early English lady-chapel, is the wonderful lady-chapel commonly called **Henry VII.'s Chapel.** The contrast between the simplicity of the Early Gothic work of the apsidal chapels and the astoundingly florid ornament of this final addition to the Abbey in the decadent days of Gothic art is as acute as may be; but as Mr. Loftie has rightly observed, "Incongruity among things beautiful in themselves is the very first element of the picturesque." Henry VII.'s Chapel is the most elaborate example of a style which, however much it is open to criticism, needed great skill in the architect and immense dexterity in the workman. Perpendicular architecture is seen at its best in small buildings such as this; and the beauty and ingenuity of its detail most easily appreciated.

The only entrance to the chapel from the outside is by a little door in the south-eastern turret. The vaulting is supported by fourteen turret-buttresses, between which are thirteen windows. The whole surface of the buttresses and walls are covered with elaborate patterns, into which innumerable Tudor roses, portcullises, fleurs-de-lis, greyhounds, dragons, and lions are introduced.

The south side of the Abbey is completely hemmed in by the monastic buildings, except at the eastern extremity, where Henry VII.'s Chapel and the apsidal chapels of S. Nicholas and S. Edmund stand free. First of the enclosing buildings comes the **Chapter-House**, entered from the cloister by a passage between the Chapel of S. Faith and the Chamber of the Pyx; then we have the cloister, the deanery, and the Jerusalem Chamber. All of these and the other adjacent conventual buildings will be discussed in detail in a chapter specially devoted to them.

Before concluding this chapter it may be interesting to quote the opinion of Westminster Abbey held by an American critic, Mr. Charles H. Moore. In his important volume on Gothic architecture, he says: "It may be said of

S. B Bolas & Co., photo.]

THE SOUTH SIDE OF THE NAVE.

most English churches that in general form and construction they differ little from the Norman Romanesque. . . . So plain, indeed, is the identity of essential structural

forms that one has only to make even a general comparison in order to perceive that the early pointed architecture of England is mainly a Norman product somewhat modified by native English influence on the one hand and French influence on the other, and that it is, at most, very imperfectly Gothic. Westminster Abbey is, however, an exception, and is, after the choir of Lincoln, the most Gothic structure in England. It has a complete and continuous vaulting system and a Gothic system of buttresses. The magnificent vaulting of the choir is carried on supports of majestic proportions, and the general effect of the interior is surpassed by that of few Continental monuments."[1] Mr. Moore's book, it should be observed, is an attempt to prove that French Gothic is the only true Gothic. His high opinion of Westminster is based on the fact that it more nearly approaches the great cathedrals of France than any other English church.

[1] *History and Development of Gothic Architecture*, by Charles H. Moore. Second Edition, p. 222.

S. B. Bolas & Co., photo.]

THE NAVE, LOOKING EAST.

CHAPTER III.

THE INTERIOR: THE NAVE.

If we could banish from the Abbey all the monuments and memorials which have been erected since the decline of Gothic art, we should have the most beautiful interior in England and one of the most beautiful in all Europe. By any such process of clearance the Abbey would, however, lose in historical and national significance what it gained in architectural dignity, and few are prepared for the sacrifice involved, for, in the words of the Comte de Montalembert, "No monument has ever been more identified with the history of a people; every one of its stones represents a page in the annals of the country." And after all, when we enter the Abbey, the wonderful symmetry of its "long-drawn aisle and fretted vault," the large grace of its shafted columns, the subdued splendour of its colouring achieve comparative victory over all the orgies of eighteenth-century sculpture.

It will be most convenient to commence our survey of the interior of the Abbey at the west end of the nave. The **Nave** is of twelve bays, and is one hundred and one feet high. It is the loftiest in England, being two feet higher than that of York Minster. The nave is open up to the eighth pillar, counting from the west, at which the choir-screen crosses the middle of the church, but not the aisles. The west window is usually attributed to Abbot Esteney, and is divided into twenty-four large and fourteen small compartments. The glass depicts Moses, Aaron, and the patriarchs, and dates from the reign of George II., whose arms are in the centre.

The monuments near the west door are the following:

William Pitt (*d.* 1806), younger son of Lord Chatham, in whose grave he was buried. The monument (by *Westmacott*) is above the door.

John Conduitt (*d.* 1737), buried near to Newton, whom he succeeded as

Master of the Mint. "Incorporated into this monument, so as to connect the early prodigy of English Astronomy with the name of its maturest development, is the memorial of JEREMIAH HORROCKS (died 1641, buried at Poole), erected two centuries after the day on which he first observed the Transit of Venus." (*Cheere*, sculptor.)

ANTHONY ASTLEY COOPER, EARL OF SHAFTESBURY (*d.* 1885), the great philanthropist. (Statue by *Boehm.*)

ADMIRAL SIR THOMAS HARDY (*d.* 1732), a distinguished naval officer in the wars of Queen Anne. (Monument by *Cheere.*)

CAPT. JAMES CORNEWALL, killed in battle off Toulon while commanding the *Marlborough*, 1743. This huge monument (by *R. Taylor*), in which the whole sea-fight is represented, was the first voted by Parliament to commemorate a naval hero.

North-West or Belfry Tower.—"This spot," says Dean Stanley, "by the monuments of Fox and Holland, of Tierney, the soul of every opposition, and of Mackintosh, the cherished leader of philosophical and liberal thought, and the reformer of our Criminal Code, has been consecrated as the Whig's Corner."

In the eastern bay is *Westmacott's* huge and pretentious monument to CHARLES JAMES FOX (*d.* 1806). The great Whig leader of the House of Commons is represented dying in the arms of Liberty, while an African thanks him for the part he took in the abolition of the slave trade. Buried close to Pitt in the north transept.

GEORGE, VISCOUNT HOWE (slain on the march to Ticonderoga 1758), the unsuccessful brother of the great admiral. Erected by the Province of Massachusetts Bay, New England, before the separation from the mother country. (Monument by *Scheemakers.*)

GEORGE TIERNEY (*d.* 1830), Whig politician. (Bust by *R. Westmacott, jun.*)

SIR JAMES MACKINTOSH (*d.* 1832), "Jurist, Philosopher, Historian, Statesman," who devoted himself to the reform of our Criminal Code. Buried at Hampstead. (Bust by *Theed.*)

HENRY PETTY, MARQUIS OF LANSDOWNE (*d.* 1863). (Bust by *J. E. Boehm.*) Buried at Bowood.

LIEUTENANT-COLONEL LAKE, killed at Roliça, Portugal, 1808. (*Smith*, sculptor.)

HENRY FOX, LORD HOLLAND (*d.* 1840), politician and writer. The monument (by *Baily*), the "Prison-house of Death," bears no inscription.

JOHN, EARL RUSSELL (*d.* 1878), Prime Minister 1846–1852 and 1865. Created Earl Russell 1861. Buried at Chenies. (Bust by *Boehm.*)

ZACHARY MACAULAY (*d.* 1838), African merchant and slave-trade abolitionist, father of the historian. Epitaph by the late Sir James Stephen. (Bust by *Weekes.*)

SIR RICHARD FLETCHER, killed at the storming of St. Sebastian, Spain, in 1812. (*Baily*, sculptor.)

Tablet by *Turnerelli* to REAR-ADMIRAL SIR GEORGE HOPE.

WILLIAM HORNECK (*d.* 1746), "The earliest of English engineers, who learned his military science under the Duke of Marlborough." Buried in the south transept. (*Scheemakers*, sculptor.)

MAJOR CHARLES STANHOPE, Pitt's nephew, who fell at Corunna 1809.

MAJOR JAMES RENNELL (*d.* 1830), African and Asiatic geographer and antiquary. Buried in centre of nave. (Bust by *Hagbolt.*)

In the wall arcading a bronze bust, by *Onslow Ford, R.A.*, of MAJOR-GENERAL CHARLES GORDON, killed at Khartoum, January 26, 1885, was inserted in 1892.

CAPTAIN MONTAGUE, killed with Captains Harvey and Hutt (see p. 39) in 1794, off Brest. The huge monument (by *Flaxman*) is of small merit.

The glass in the window is old. The figure of an ecclesiastic is absurdly said to represent the Confessor. In reality it is only made up of fragments of stained glass, and represents nobody in particular.

South-West Tower or Baptistery.—The font has been removed to Henry VII.'s Chapel, where baptisms now take place. The baptistery was once also used as a consistory court. The wood panelling and judge's seat still remain on the south side. In the window is a figure in armour, said to represent the Black Prince.

The following are the monuments:

HON. JAMES CRAGGS (*d.* 1720). (The statue is by *Guelphi*, an Italian, and the epitaph by *Pope.*)

WILLIAM WORDSWORTH (*d.* 1850), a feeble, seated statue of the great poet by *Thrupp.* Buried in Grasmere Churchyard.

JOHN KEBLE (*d.* 1866), author of *The Christian Year.* (Bust by *Woolner.*) Buried at Hursley.

FREDERICK DENISON MAURICE (*d.* 1872), the brilliant preacher. (Bust by *Woolner.*) Buried at Highgate.

CHARLES KINGSLEY (*d.* 1875), divine, poet, and novelist. (Bust by *Woolner.*) Buried at Eversley.

HENRY FAWCETT (*d.* 1884), the blind statesman, who left so brilliant a record as Postmaster-General, is commemorated by a beautiful work by *Alfred Gilbert, R.A.* Buried at Trumpington.

Between MAURICE and KINGSLEY is a bust (by *Bruce Joy*) of MATTHEW ARNOLD (*d.* 1888). The poet and critic is buried at Laleham. His father, THOMAS ARNOLD (*d.* 1842), the famous Head-Master of Rugby, is also commemorated by a bust by *Alfred Gilbert.* The stained glass window was given by the late Mr. Childs, of Philadelphia, in memory of GEORGE HERBERT and WILLIAM COWPER, both of whom were Westminster scholars and religious poets, though of very different schools.

From the west entrance to the transepts the circular columns, having eight light circular shafts round them, divided by bands into three parts, support very graceful pointed arches. In the older eastward portion the four small shafts are detached from the columns except at their bases and capitals; in the newer westward part the smaller shafts form part of the columns. The columns in the older part have circular bases and capitals; in the newer, the columns have eight-sided plinths and caps. In the newer,

each shaft has its own eight-sided sub-base and plinth; the older have the sub-plinths as a whole. The moulding of the arches is different, and the newer work is without the carved diaper-work which fills the spandrels in the older.

The splendid arcade which forms the **Triforium** is one of the greatest glories of Westminster, for it is filled with tracery similar in every respect to the best window tracery of the Early English period. Above the triforium comes the grand tier of windows composing the clerestory. Each is divided by a single central mullion, which in the older portions terminates with two plain arches surmounted by a circle foliated in six divisions, and in the newer portions with trefoil-headed arches surmounted by a circle divided into only four parts. The fine vaulting, of which the rib-work is enriched with sculptured bosses at its points of intersection, completes the centre of the nave in such a fashion that its decorative effect is in complete harmony with the richness of the arch mouldings.

All that can be seen of the **Choir Screen** is modern, but the inner stonework dates from the thirteenth century. It was reconstructed in 1831 from designs by Blore. The effect is cold, the stone employed having the appearance of plaster.

The **Nave Pulpit** was presented in 1862 to commemorate the opening of the nave for special services in 1859. It was designed by a Westminster mason from a rough sketch by Sir Gilbert Scott, and is of no great merit.

The centre of the nave is happily free from monumental monstrosities, but the **Aisles** are almost ruined by them. The most lovely details of ancient sculpture have been ruthlessly hacked away to make room for memorials of the most ostentatious description. Along the aisle walls runs, or rather ran, a continuous course of trefoil-headed arcading with pointed windows above it. The ribs of the aisle-vaulting, as in the vault of the nave, are enriched with sculptured bosses at their intersections. The transverse arches of the earlier period spring direct from the capitals of their shafts; those westward, of the later period,—viz. the last seven bays—are considerably stilted. On the shafts of the responds the horizontal bands are omitted.

The **North Aisle** has only one doorway, which is small and pointed. It is under the sixth window from the west. The **South Aisle** has three. The most western is under

the ancient oaken gallery known as the Abbot's Pew, and leads into the Deanery. The middle one leads into the western cloister walk, and causes an irregularity in the division of the wall arcading. These date from the rebuilding of the south wall in the fourteenth century. The third, of much earlier date (about 1265), has a sharp-pointed arch, with blind lancet arches on either side, and leads into the eastern cloister walk.

The **Abbot's Pew** was built, with the rooms behind it, by Abbot Islip early in the sixteenth century, and from it members of the Royal Family have on various occasions watched processions pass up the nave.

On the walls of the aisles are the remains of the series of shields on which, as we have already seen (page 9), Mr. Micklethwaite mainly bases his chronology of the building of the eastern part of the nave. The following identification and description of the shields is taken from Mr. Loftie's large book on the Abbey. In the north aisle, beginning at the transept, we have:

1. The Emperor Frederick. "An eagle displayed."
2. Louis IX., King of France. "Azure, semee-de-lis, or."
3. Richard Clare, Earl of Gloucester. "Or, three chevrons, gules."
4. Roger Bigod, Earl of Norfolk. "Or, a cross gules."
5. Simon de Montfort, Earl of Leicester. "Gules, a lion rampant, double-tailed, argent."
6. John, Earl of Warwick. "Chequy, or and azure."
7. William (*de Fortibus*), Earl of Albermarle. "Gules, a cross patonce, vair."

In the south aisle, from east to west, there are:

1. Edward the Confessor. "A cross patonce between five birds."
2. Henry III. "Gules, three lions, passant in pale, or."
3. Raymond, Count of Provence. "Or, four pallets, gules."
4. Roger Quincey, Earl of Winchester. "Gules, seven mascles, 3, 3, 1, or."
5. Ascribed to Henry Lacy, Earl of Lincoln. "Quarterly, gules and or, a bendlet sinister, and a narrow bordure, sable; over all a label of five points, argent."
6. Richard, Earl of Cornwall (King of the Romans). "Argent, a lion rampant, gules, crowned, or; a bordure sable, charged with twenty-two bezants."
7. (Ascribed to the Earl of Rothesay). "Gules, three lions rampant, 2 and 1 argent.

In addition to these there are five or six more coats, painted, but not sculptured, which are of later date. On the

mouldings of the arches of the arcades a few words of old painted inscriptions may be traced here and there.

The following are the monuments in the nave beyond the iron gates:

North Aisle (East to West).

THOMAS LIVINGSTONE, VISCOUNT TEVIOT (*d.* 1710), who "secured Scotland to the king by one decisive action on the Spey."

SIR JOHN HERSCHEL (*d.* 1871). The slab in the floor has the phrase (in Latin): "The heavens having been explored, he rests here near Newton." Close by is the grave of CHARLES ROBERT DARWIN (see p. 63).

EDWARD DE CARTERET (*d.* 1677, aged seven years), son of Sir Edward de Carteret, Gentleman Usher to Charles II.

PHILIP CARTERET, son of Lord George Carteret. (Monument by *Claudius David*.)

SIR JAMES STEWART DENHAM, BART. (*d.* 1780).

The window in this bay is filled with indifferent glass to the memory of ROBERT STEPHENSON (*d.* 1859), the great engineer, who is buried in the nave (see p. 40).

HENRY PRIESTMAN (*d.* 1712), naval officer. (Monument with medallion.)

JOHN BAKER (*d.* 1716), Vice-Admiral of the White Squadron. (Monument by *Bird*.)

Tablet to GILBERT THORNBURGH (*d.* 1677).

The window in this bay commemorates JOSEPH LOCKE (*d.* 1860), who designed the "Crewe Engine."

DR. RICHARD MEAD (*d.* 1754), a pioneer of inoculation for small-pox. Mead is buried in the Temple Church. (Monument and bust here by *Scheemakers*.)

Modern brass to JAMES OSWALD (*d.* 1769), friend of David Hume and Adam Smith.

SPENCER PERCIVAL (*d.* 1812), Prime Minister and Chancellor of the Exchequer, who was assassinated in the lobby of the House of Commons. (Monument by *Sir Richard Westmacott*, with bas-relief representing the murder.)

Monuments to ROBERT and RICHARD CHOLMONDELEY (sons of Viscount Cholmondeley) and EDWARD MANSELL, who died in youth.

EDWARD HERBERT (*d.* 1715), WILLIAM MORGAN (*d.* 1683), THOMAS MANSELL (*d.* 1684). MRS. JANE HILL (*d.* 1631), a figure in seventeenth-century costume in black touchstone. CAPTAIN JOHN STEWART (*d.* 1811), ANN WHYTELL (*d.* 1788). (Monument by *Bacon*.)

MISS MARY BEAUFOY (*d.* 1705). (Monument by *Grinling Gibbons*.)

GOVERNOR JOHN GIDEON LOTEN (*d.* 1789). (Monument by *Banks*.)

Tablet to THOMAS BANKS, R.A. (*d.* 1805), sculptor. Buried at Paddington.

ROBERT KILLIGREW (*d.* 1707), page to Charles II. Killed at the Battle of Almanza, Spain. (Monument with military embellishments by *Bird*.)

BEN JONSON (*d.* August 16, 1637). Dean Stanley tells us that Jonson "was born in the neighbourhood, he was educated in the school, and his last years were spent close to the Abbey, in a house that once stood between it and St. Margaret's Church. This renders probable the story of his selecting his own grave, where it was afterwards dug, not far from Drayton's. According to the local tradition, he asked the King (Charles I.) to grant him a favour. 'What is it?' said the King. 'Give me eighteen inches of square ground.' 'Where?' asked the King. 'In Westminster Abbey.' This is one explanation given of the story that he was buried standing upright. Another is that it was with a view to his readiness for the Resurrection. 'He lies buried in the

north aisle [of the nave], in the path of square stone [the rest is lozenge] opposite to the scutcheon of Robertus de Ros, with this inscription only on him, in a pavement-square of blue marble, about fourteen inches square, "O RARE BEN JOHNSON!" which was done at the charge of Jack Young (afterwards knighted), who, walking there when the grave was covering, gave the fellow eighteenpence to cut it.' 'This stone was taken up when, in 1821, the nave was repaired, and was brought back from the stone-yard of the clerk of the works, in the time of Dean Buckland, by whose order it was fitted into its present place in the north wall of the nave. Meanwhile, the original spot had been marked by a small triangular lozenge, with a copy of the old inscription. When, in 1849, Sir Robert Wilson was buried close by, the loose sand of Jonson's grave (to use the expression of the clerk of the works who superintended the operation) 'rippled in like a quicksand,' and the clerk 'saw the two leg-bones of Jonson, fixed bolt upright in the sand, as though the body had been buried in the upright position; and the skull came rolling down among the sand, from a position above the leg-bones, to the bottom of the newly-made grave. There was still hair upon it, and it was of a red colour.' It was seen once more on the digging of John Hunter's grave; and it had still traces of red hair upon it. The world long wondered that he should lie buried from the rest of the poets and want a tomb. This monument, in fact, was to have been erected by subscription soon after his death, but was delayed by the breaking out of the Civil War. The present medallion in Poets' Corner was set up in the middle of the last century by a person of quality, whose name was desired to be concealed. By a mistake of the sculptor, the buttons were set on the left side of the coat. Hence this epigram—

"'O rare Ben Jonson—what a turncoat grown!
Thou ne'er wast such, till clad in stone:
Then let not this disturb thy sprite,
Another age shall set thy buttons right.'"

(Monument in Poet's Corner), (see p. 50).

JOHN HUNTER (*d.* 1793). The remains of the founder of modern scientific surgery were removed here in 1859 from S. Martin's-in-the-Fields through the exertions of the late Frank Buckland.

SIR ROBERT WILSON (*d.* 1849). Fine modern brass.

COLONEL JAMES BRINGFIELD (*d.* 1706), aide-de-camp to Marlborough. Killed at Ramillies. Buried at Barechem, Brabant.

WILLIAM LEVINZ (*d.* 1765), Receiver-General of Customs. (Monument by *R. Hayward.*)

The window in this bay commemorates ISAMBARD KINGDOM BRUNEL, the great engineer (*d.* 1859). (The general design is by *R. Norman Shaw, R.A.*, the figure subjects being drawn by *Henry Holyday.*)

HENEAGE TWYSDEN, killed in the battle of Blaregnies, Hainault, 1709. Above are tablets to his brothers Josiah and John, who died in service.

DR. JOHN WOODWARD (*d.* 1728), the "Founder of Modern Geology." (Good monument by *Scheemakers.*) Buried in centre of nave.

SIR CHARLES LYELL (*d.* 1875), author of *The Principles of Geology.* (Bust by *W. Theed.*)

CAPTAINS HARVEY and HUTT, two naval captains killed in Lord Howe's action against the French off Brest in 1794. (Monument by *Bacon, jun.*)

MARTHA PRICE (*d.* 1678), wife of Gervase Price, "Sergeant Trumpeter and Gentleman of the Bows" to Charles II.

ANNE, COUNTESS-DOWAGER OF CLANRICKARD (*d.* 1732).

The window is filled with glass to commemorate RICHARD TREVITHICK (*d.* 1833), who invented the high-pressure steam-engine and also the first steam-engine which ran on any railway.

GENERAL LAWRENCE (*d.* 1775), defender of Trichinopoly.

Tablet to JOHN DAVIS (*d.* 1725).

Tablets to JAMES EGERTON (*d.* 1687) and MRS. PENELOPE EGERTON (*d.* 1670).

The Nave-Centre (West to East).

In the Floor.

GEORGE PEABODY (*d.* 1869), the American philanthropist who erected model dwellings for the working classes of London. His remains rested under this stone for only a few days, being afterwards removed for re-interment in Massachusetts.

RICHARD CHENEVIX TRENCH (*d.* 1886), sometime Dean of Westminster, and subsequently Archbishop of Dublin.

DAVID LIVINGSTONE (*b.* 1813; *d.* 1873). The remains of the great African explorer and traveller were buried at Westminster in April, 1874, nearly eleven months after his death.

THOMAS TOMPION (*d.* 1713), the inventor of the chronometer, and GEORGE GRAHAM (*d.* 1751). Graham was Tompion's apprentice, and was distinguished also as an inventor. The "Fathers of English watchmakers" lie together in the same grave.

ROBERT STEPHENSON. A brass (see p. 38).

SIR CHARLES BARRY (*d.* 1860), architect of the Houses of Parliament.

GEORGE EDMUND STREET (*d.* 1881), the architect of the Royal Courts of Justice in the Strand.

SIR GEORGE GILBERT SCOTT (*d.* 1878), the architect from whose designs most of our English cathedrals were "restored." Surveyor of the Abbey fabric and designer of the Government Offices in Whitehall.

JOHN LOUGHBOROUGH PEARSON (*d.* 1897), pupil of Scott, whom he succeeded as Abbey surveyor. Architect of Truro Cathedral.

FIELD-MARSHAL SIR GEORGE POLLOCK (*d.* 1872).

Close together lie LORD LAWRENCE (*d.* 1879), SIR JAMES OUTRAM (*d.* 1863), and LORD CLYDE (*d.* 1863), three heroes of the Indian Mutiny.

In the south aisle of the nave is a monument (by *Noble*) with a medallion in which the scene at the Residency at Lucknow is represented. Outram is shaking hands with Lord Clyde, and General Havelock stands by (see p. 41).

THOMAS COCHRANE, 10TH EARL OF DUNDONALD (*d.* 1860), is buried close by.

Against the choir screen on the left side is the monument of SIR ISAAC NEWTON (*d.* 1726 *Old Style*). The funeral of the supremely great philosopher and mathematician was appropriately magnificent. The body, after lying in state in the Jerusalem Chamber, was followed to its grave by the entire Royal Society. The Lord Chancellor, two dukes, and three earls were the pall-bearers. The gravestone is simply inscribed: "Hic depositum est quod mortale fuit Isaaci Newtoni." The monument (by *Rysbrack*) bears a long inscription which Dr. Johnson thus condemned: "Had only the name of Sir Isaac Newton been subjoined to the design upon his monument, instead of a long detail of his discoveries, which no philosopher can want, and which none but a philosopher can understand, those by whose direction it was raised had done more honour both to him and themselves." Pope wrote the following inscription, but it was never placed on the tomb:

"Isaacus Newtonus, Quem Immortalem Testantur Tempus, Natura, Coelum: Mortalem Hoc marmor fatetur."

"Nature and Nature's laws lay hid in Night;
God said, *Let Newton be*, and all was light."

On the right side of the entrance to the choir is the monument, designed by *Kent* and executed by *Rysbrack*, to JAMES, EARL STANHOPE (*d.* 1720), a distinguished general who became Chancellor of the Exchequer 1717, and Secretary of State 1718. The 2nd, 3rd, and 5th earls are commemorated on the same monument. All the Earls Stanhope are buried at Chevening.

Nave, South Aisle (East to West).

South Wall.

MAJOR JOHN ANDRÉ (*d.* 1780), who, in spite of his petition that Washington would "adapt the mode of his death to his feelings as a man of honour," was hanged as a spy during the American war, and buried under the gallows. In 1821, on the petition of the Duke of York, the remains were restored by the Americans. (Monument by *Van Gelder.*)

SIR JOHN CHARDIN, author of a book of travels. Buried at Chiswick in 1718. (Monument by *Henry Cheere.*)

SIR PALMES FAIRBORNE (*d.* 1680), Governor of Tangier, killed defending the town against the Moors. The epitaph is by *Dryden*. Buried at Tangier. (Monument by *Bushnell.*)

COLONEL ROGER TOWNSHEND, killed by a cannon-ball while reconnoitring the French lines at Ticonderoga, North America, on July 25, 1759. (*Eckstein*, sculptor.)

SIDNEY, EARL OF GODOLPHIN (*b.* 1645; *d.* 1712). He held office under Charles II., James II., William and Mary, and was Prime Minister during the first nine years of Queen Anne's reign. (Bust by *Bird.*)

SIR CHARLES HARBORD and CLEMENT COTTRELL, friends who perished in 1672 with the Earl of Sandwich in the *Royal James*, in a naval engagement with the Dutch off the coast of Suffolk.

WILLIAM HARGRAVE (*d.* 1750), Governor of Gibraltar. A melodramatic work by *Roubiliac*, in which the skeleton which appears in the Nightingale tomb (p. 93) is repeated.

A tablet records the burial in the nave of SIR WILLIAM TEMPLE (*d.* 1699), distinguished in diplomacy and literature; his wife, DOROTHY TEMPLE (*d.* 1695), whose love-letters to Sir William have been published; their daughter DIANA (*d.* 1679, aged 14); and lastly LADY GIFFARD, Temple's sister (*d.* 1722).

CAROLA MORLAND (*d.* 1674) and ANNE MORLAND (*d.* 1680). Two monuments to the wives of Sir Samuel Morland (Oliver Cromwell's secretary), who wrote the *History of the Evangelical Churches of Piedmont*, invented the ear-trumpet, and improved the fire-engine. The inscriptions are in Hebrew, Greek, Ethiopic, and English. (*Stanton*, sculptor.)

JOHN SMITH (*d.* 1718). (Monument by *Gibbs.*)

GENERAL JAMES FLEMING (*d.* 1750). (Monument by *Roubiliac.*)

COLONEL CHARLES HERRIES (*d.* 1819). (Monument by *Chantrey.*)

SIR JAMES OUTRAM (*d.* 1863). (See p. 40.)

FIELD-MARSHAL GEORGE WADE (*d.* 1748), Commander of the Forces sent to quell the young Pretender's Rebellion in 1745. The tasteless monument is by *Roubiliac*, who, however, considered it his masterpiece.

LORD LAWRENCE (*d.* 1879). (See p. 40.)

DR. ROBERT CANNON (*d.* 1722), Dean of Lincoln. A tablet.

JOHN IRELAND (*d.* 1842), Dean of Westminster 1816. Buried with William Gifford (*d.* 1826), first editor of the *Quarterly Review*, in the south transept. (Bust by *Ternouth.*)

JOHN THOMAS (*d.* 1793), Dean of Westminster, and afterwards Bishop of Rochester. (A bust by *Bacon, jun.*, from a portrait by Sir Joshua Reynolds.)

MRS. KATHARINE BOVEY (*d.* 1727). (*Gibbs*, sculptor.)

WILLIAM BUCKLAND (*d.* 1856), Dean of Westminster, author of works on geology. (Bust by *Weekes.*)

DR. ZACHARY PEARCE (*d.* 1774), Dean of Westminster 1756–1768, and Bishop of Rochester. Buried at Bromley. (*Tyler*, sculptor.)

JOSEPH WILCOCKS (*d.* 1756), the Dean of Westminster who added the western towers to the Abbey.

ADMIRAL RICHARD TYRRELL (*d.*, and was buried at sea, 1766). Distinguished himself while in command of the *Buckingham* by defeating three French men-of-war. (The outrageous monument, which was much admired in its time, is by *Reed*, a pupil of Roubiliac.)

THOMAS SPRAT (*d.* 1713). This ultra-Royalist Dean of Westminster and Bishop of Rochester refused to allow the name of Milton to appear in the Abbey. Dr. John Freind erected the monument (by *Bird*), on which the Dean's son Thomas, Archdeacon of Rochester, is also commemorated.

MRS. ANN OLDFIELD (*d.* 1730), the actress. (A stone in the floor.) The burial of Mrs. Oldfield in the Abbey is alluded to by Voltaire in his *Ode on the Death of Licouvreur.* In the following lines Oldfield becomes *Ophils*:

> "Le sublime Dryden et le sage Addison,
> Et la charmante *Ophils* et l'immortel Newton,
> Ont part au temple consacré la Mémoire."

Dr. JOHN FREIND (*d.* 1728), the eminent physician who was imprisoned in the Tower for his friendship with Atterbury. The monument (by *Gibbs*) has a bust by *Rysbrack.* Epitaph by *Samuel Wesley.* Buried at Hitchin.

WILLIAM CONGREVE (*b.* about 1672; *d.* 1728 or 1729), one of the greatest writers of comedy of any age. His "patroness," Henrietta Godolphin, second Duchess of Marlborough, erected the monument (by *Bird*).

DR. FRANCIS ATTERBURY (*d.* 1732), the Jacobite Dean of Westminster and Bishop of Rochester. (Slab in the floor.) His devotion to the Pretender led to his being committed to the Tower by George I., and soon after to perpetual exile. He died at Paris, and at his own desire, expressed in a letter to Pope, was buried in the Abbey, "as far from Kings and Cæsars as the space will admit of."

Monument to HENRY WHARTON (*d.* 1695), writer of many religious works, including the *Anglia Sacra.*

THE TRANSEPTS AND CHOIR.

The **North Transept** is entered by the principal entrance to the Abbey, which has for centuries been known as Solomon's Porch. It is of four bays, and has aisles on both sides. The space between the main columns is filled up on both sides with statuary. The eastern aisle is divided into the Chapels of S. Andrew, S. Michael, and S. John the Evangelist, which will be considered hereafter. The transept end consists of five stages, of which the lowest is composed of four obtusely pointed arches, two of them being doorways. The spandrels are very richly sculptured. In the second compartment is an arcade of six trefoil-headed arches springing from clustered columns.

Above this arcade are six lancet windows on slender columns. The soffits of the arches are decorated with sculpture, and at both ends there are statues in niches. The fourth stage is a continuation of the triforium arcade. There are three arches,

H. N. King, photo.]
THE TRANSEPT FROM THE NORTH AT THE TRIFORIUM LEVEL.

each enclosing two trefoiled arches, with a cinquefoiled circle between them. It is possible that there were once windows in this compartment, but these have been filled up. The transept end is completed by a great rose-window filled with modern

stained glass representing the Apostles and Evangelists. The centre of the transept is separated from its aisles by a continuation of the main arcade of the choir, and the triforium and clerestory are of the same character as those of the choir.

"The triforium," says Mr. Loftie, "is the place from which we can best see those famous sculptures known as 'the censing angels.' The artist who placed these figures in the north and south transepts must have had a genius which brought him nearer to the great Greek sculptors of the Periclean period than any who has lived since their time. What must the central statues have been like to be worthy of such accessories? Sir G. Scott hardly appreciates their beauty; they represent, he says, 'angels censing, and are exceedingly fine, after making due allowance for the height at which they were intended to have been seen.' But they look even better when seen as close as we can get in the triforium; and perhaps if one had to select the best public statue in England, it would be impossible to overlook the angel on the north transept on the western side. He appears to be literally hovering in the air, or, rather—for this the sculptor has most marvellously expressed—he is supposed to be swinging his censer in the presence of his Lord, and to be floating in a sea of light, which forces him to bow his head and avert his face from its dazzling effulgence. This I take to be the meaning of the design; and without exaggeration it must be allowed that the most difficult conception of this great artist, whoever he was, has been completely carried out."

The west aisle of the transept has three stages in its north end. The lowest has an acute angular-headed doorway with panelled, lancet-shaped arches, unequal in space, on either side. Above this come three trefoil-headed arches. The top compartment is occupied by three deeply recessed pointed arches, of which the centre one is pierced by a window. The line of trefoil-headed arcading continues along the west wall, and has fine ancient sculptures representing S. Michael and the Dragon. Above the arcading are three pointed windows, that in the centre being filled with stained glass in memory of the officers, men, and boys drowned in the *Captain* off Cape Finisterre in 1870.

The following are the monuments in the north transep :

East Side (North to South).

ADMIRAL EDWARD VERNON (*d.* 1757), took the Fort of Portobello from Spain in 1739. (Monument by *Rysbrack.*)

JOHN HOLLES, EARL OF CLARE and DUKE OF NEWCASTLE (*b.* 1661; *d.* 1711), held high offices in the reign of Queen Anne. The architecture of the tomb is by *Gibbs.* The figure of the duke is a poor work by *Bird.*

GEORGE CANNING (*b.* 1770; *d.* 1827), Foreign Secretary and afterwards Prime Minister. To his weekly paper, the *Anti-Jacobin* (1797), he contributed articles which were masterpieces of caustic wit. (A good statue by *Chantrey.*)

CHARLES JOHN, EARL CANNING (*b.* 1812; *d.* 1862), the youngest son of George Canning Governor-General of India, 1856 to 1862. (Statue by *Foley.*)

STRATFORD CANNING, VISCOUNT STRATFORD DE REDCLIFFE (*b.* 1788; *d.* 1880), was cousin of George Canning. In 1842 he became Ambassador at Constantinople, and had enormous influence over the Sultan. (The statue is by *Boehm*, and the inscription by *Tennyson.*) Buried at Frant, Sussex.

WILLIAM CAVENDISH, DUKE OF NEWCASTLE, "the Loyall Duke of Newcastle" (*d.* 1676), and his duchess, MARGARET LUCAS (*d.* 1674). The duke lost over £900,000 by his devotion to the cause of Charles I. The duchess, who is described in the epitaph as coming of "a Noble family, for all the brothers were valiant, and all the sisters virtuous," was a somewhat voluminous writer.

MAJOR-GENERAL SIR JOHN MALCOLM (*b.* 1769; *d.* 1833), "employed confidentially in those important wars and negociations which established British supremacy in India." (Statue by *Chantrey.*)

BENJAMIN D'ISRAELI, EARL OF BEACONSFIELD (*b.* 1805; *d.* 1887), twice Prime Minister. (Statue by *Boehm.*) Buried with his wife at Hughenden.

VICE-ADMIRAL SIR PETER WARREN (*d.* 1752). (Monument by *Roubiliac.*) The face of the bust is pitted with small-pox marks, a curious example of eighteenth-century realism.

SIR ROBERT PEEL (*b.* 1788; *d.* 1850), Prime Minister in 1834, and from 1841 to 1846. The statue (by *Gibson*) represents Sir Robert addressing the House of Commons in a Roman toga.

West Side (South to North).

SIR WILLIAM WEBB FOLLETT (*d.* 1845), the brilliant Attorney-General. (Statue by *Behnes.*)

WILLIAM MURRAY, EARL OF MANSFIELD (*b.* 1705; *d.* 1793), one of the greatest of our lawyers, Lord Chief Justice of England in 1756. He was buried in the Abbey "from the love which he bore to the place of his early edutcation." (Statue by *Flaxman.* Epitaph by *Pope.*)

ROBERT STEWART, VISCOUNT CASTLEREAGH, 2ND MARQUIS OF LONDONDERRY (*b.* 1769; *d.* 1822), was the statesman who brought about the union with Ireland. In the latter years of his life he became extremely unpopular, and about the year 1821 his mind became the subject of strange delusions. On August 12, 1822, in spite of all precautions, he procured a penknife and committed suicide. (Statue by *Owen Thomas.*)

CAPTAINS WILLIAM BAYNE, WILLIAM BLAIR, and LORD ROBERT MANNERS, who in 1872 fell in naval engagements with the French in the West Indies under Rodney, and were buried at sea. This colossal monument (by *Nollekens*) is among the eyesores of the Abbey.

HENRY JOHN TEMPLE, VISCOUNT PALMERSTON (*b.* 1784; *d.* 1865), Prime Minister from 1855 to 1858, and from 1859 to 1865. The statue (by *Jackson*) was erected by Parliament. Lady Palmerston is buried in the same grave.

WILLIAM PITT, EARL OF CHATHAM (*b.* 1708; *d.* 1778), one of the greatest of English statesmen and orators, entered Parliament in 1735, and became Secretary of State and Leader of the Commons in 1756. From 1757 to 1761 Pitt was virtual, though not nominal, head of the Government. In 1766 he was raised to the peerage. In 1778, while making an impassioned speech against the Government policy, in the contest with America, he fell down in a fit, and died at Hayes, in Kent, where he was temporarily buried. St. Paul's

and Westminster both contended for his remains; but Parliament decided in favour of the latter, on the ground that Chatham "ought to be buried near to the dust of Kings." The monument (by *John Bacon*) is thirty-three feet high, and cost £6,000.

ADMIRAL SIR CHARLES WAGER (*d.* 1743). (Monument by *Scheemakers.*)

Between the monuments of Wager and Mansfield is the grave of WILLIAM EWART GLADSTONE (*b.* 1809; *d.* May 19, 1898; buried May 28), four times Prime Minister. His was the first State funeral in the Abbey since that of Pitt. A monument is to be erected by order of Parliament nearly opposite that of Beaconsfield. Further west is the grave of WILLIAM PITT (see p. 33), and west of that lie CHARLES JAMES FOX (see p. 34), SIR WILLIAM SANDERSON (see below), and HENRY GRATTAN (*b.* 1746; *d.* 1820), the brilliant Irish statesman and orator, whose grave is close to that of Fox, "whom in life he so dearly valued, and near whom in death it would have been his pride to lie."

Turning into the west aisle, we have GEORGE GORDON, 4TH EARL OF ABERDEEN (*b.* 1784; *d.* 1860), Prime Minister. (Bust by *Noble.*)

MRS. ELIZABETH WARREN (*d.* 1816), widow of the Bishop of Bangor. (One of the best works of *Sir Richard Westmacott.*)

SIR GEORGE CORNEWALL LEWIS (*d.* 1863), successively Chancellor of the Exchequer and Secretary of State. Buried at Old Radnor. (Bust by *Weekes.*)

LIEUTENANT-GENERAL SIR EYRE COOTE (*d.* 1783), expelled the French from Coromandel and defeated the forces of Hyder Ali. The vast and hideous monument (by *Thomas Banks*) was erected by the East India Company.

CHARLES BULLER (*d.* 1848), who "pursued the noblest political and social objects, above party spirit and without an enemy." (Bust by *Weekes.* Inscription by *Lord Houghton.*)

FRANCIS HORNER (*d.* 1817), "Founder of our modern economical and financial policy." Buried at Leghorn. (Statue by *Chantrey.*)

BRIGADIER-GENERAL HOPE (*d.* 1789), Lieutenant-General of Quebec. (Monument by *Bacon.*)

WARREN HASTINGS (*b.* 1732; *d.* 1818), Governor-General of Bengal. Buried behind the chancel of Daylesford Church, which he restored. (Monument by *Bacon, jun.*)

VICE-ADMIRAL SIR HENRY BLACKWOOD (*d.* 1832). (*Behnes*, sculptor.)

JONAS HANWAY (*d.* 1786), the philanthropist and traveller. Best known as the generous patron of the Foundling Hospital and other charities. (*J. F. and J. Moore*, sculptors.)

MAJOR-GENERAL SIR HERBERT BENJAMIN EDWARDES (*b.* 1819; *d.* 1868), hero of the insurrection in the Punjab in 1848. (Bust by *Theed.*)

MAJOR-GENERAL COOTE MANNINGHAM (*d.* 1809).

RICHARD COBDEN (*b.* 1804; *d.* 1865), champion of the Free Trade movement, and leader of the agitation for the Repeal of the Corn Laws. (Bust by *Woolner.*) Buried at West Lavington.

SIR CLIFTON WINTRINGHAM, BART., M.D. (*d.* 1794). (*Banks*, sculptor.)

GEORGE MONTAGUE DUNK, EARL OF HALIFAX (*d.* 1771). According to the epitaph, he "contributed so largely to the commerce and splendour of America as to be styled 'Father of the Colonies.'" (Monument by *John Bacon.*)

SIR HENRY JAMES SUMNER MAINE (*d.* 1888). (Medallion by *Boehm.*)

VICE-ADMIRAL WATSON (*d.* 1754), rescuer of the survivors of the Black Hole of Calcutta. (A poor monument by *Scheemakers.*)

SIR WILLIAM SANDERSON (*d.* 1676), historian of Mary Queen of Scots, James I., and Charles I., to the last of whom he was gentleman of the bedchamber. His wife, Dame Bridget, is buried with him.

LIEUTENANT-GENERAL GUEST (*d.* 1747). He defended Edinburgh Castle against the rebels in 1745. Buried in the cloister. (Monument by *Taylor.*)

ADMIRAL SIR JOHN BALCHEN (*d.* 1744). (Monument by *Scheemakers.*)

JOHN WARREN, D.D. (*d.* 1800), Bishop of Bangor 1783. (Monument by *R. Westmacott.*)

LORD AUBREY BEAUCLERK, killed in a naval engagement off Carthagena, under Admiral Vernon, in 1740. The epitaph is attributed to the poet Thomson. (Monument by *Scheemakers.*)

LIEUTENANT-GENERAL PERCY KIRK (*d.* 1741) and DIANA HIS WIFE (*d.* 1743). (Monument by *Scheemakers.*)

SIR RICHARD KANE (*d.* 1741), defended Gibraltar for eight months in George I.'s reign, for which he was rewarded by George II. with the Governorship of Minorca, where he is buried. (Monument by *Rysbrack.*)

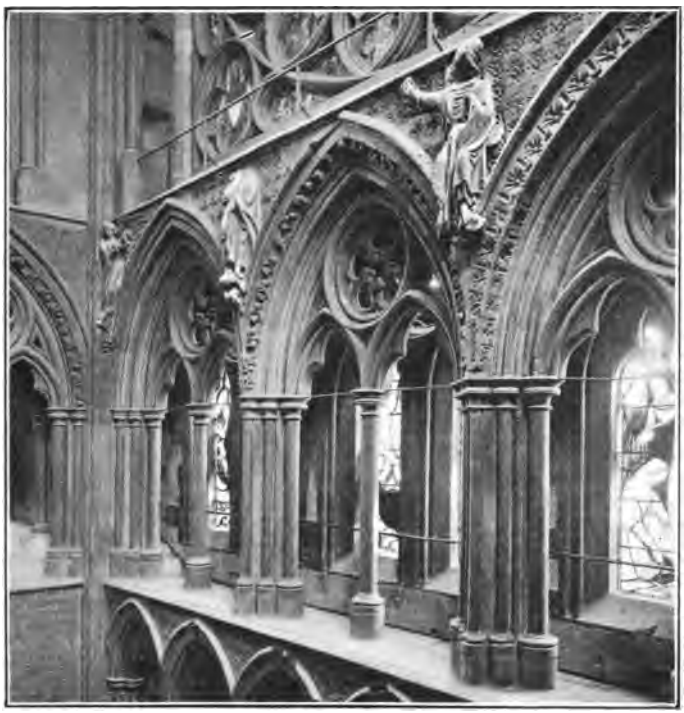
SAMUEL BRADFORD (*d.* 1731), Dean of Westminster and Bishop of Rochester (1723). (*Cheere*, sculptor.)

HUGH BOULTER, BISHOP OF BRISTOL, who "was translated to Armagh (1723) and from thence to Heaven (1742)." (Monument by *Cheere.*)

The South Transept.—The south transept, by reason of Poets' Corner, is that part of the Abbey which attracts most visitors first. "I have always observed," says Washington Irving, "that the visitors to the Abbey remain longest about the simple memorials in Poets' Corner. A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic." The distinctive name Poets' Corner is first mentioned by Goldsmith, and is by him applied to the southern end of the transept. Addison complains in the *Spectator*: "In the poetical quarter I found there were poets who had no monuments, and monuments which had no poets." Even now English poetry is incompletely represented at Westminster, for the Abbey contains no memorials of Sir Philip Sidney, Marlowe, Suckling, Lovelace, Herrick, Marvell, Waller, Chatterton, Crabbe, Byron, Keats, Shelley, Walter Savage Landor, among many others. The south transept is already crowded with tombs and cenotaphs, and it is to be hoped that no additions will be made which will destroy what is left of its architectural beauty.

It will be at once noticed that the south transept is not uniform with the north, although both are parts of Henry III.'s building. In the south transept the place of the west aisle is taken up by the cloister, over which is a gallery called the muniment-room, where ancient records of the Abbey were formerly preserved. The end of this transept, like that opposite, is divided into five stages. In the middle of the lowest is a doorway leading into the Revestry, or Chapel of S. Faith, with two pointed arches on each side of it. Above comes a colonnade of six trefoiled arches springing

from clusters of columns. The third compartment consists of six trefoiled arches, having tall, slender, clustered columns. These have windows in the wall behind. The course of the triforium is carried on above this. It consists of three



S. B. Bolas & Co., photo.]
INTERIOR ARCADE ON SOUTH END OF TRANSEPT.

arches, each inclosing a cinquefoiled circle above two trefoiled sub-arches. The mouldings and spandrels are boldly sculptured, and the double arches have windows behind them. The fifth compartment consists of the so-called "Marigold" window, which was renewed by Wyatt in 1814.

The end of the east aisle of this transept has three

divisions. In the lowest are three trefoiled arches, carried much higher than the usual line. In the easternmost is a doorway which leads to the crypt below the chapter-house and the triforium gallery. Over these comes an arcade of three pointed arches of irregular size, and still higher is a curious shortened pointed window of two lights with a quatrefoil between them. The aisle is lighted by two unequal mullioned windows, surmounted by circles.

The most noteworthy tomb in the south transept is that of GEOFFREY CHAUCER (*b.* about 1340; *d.* 1400). Few spots in the Abbey are of greater interest than the grave of the "Father of English Poetry." Obtaining a place in the Royal household, Chaucer was sent on various diplomatic missions, and on one occasion spent a whole year in Italy. Among the offices which he held was that of Clerk of the Royal Works in the Palaces of Westminster and Windsor. His warmest friend was John of Gaunt, whose second wife is said to have been the sister of the poet's wife. Chaucer lived during his last years in a house in the monastery garden, which was pulled down to make room for Henry VII.'s Chapel. To this circumstance, rather than to his poetic claims, we probably owe his burial in the Abbey. His original monumen' seems to have been merely a leaden plate hung on an adjacent pillar (possibly by Caxton), which bore an inscription by "Surigonius of Milan," who is described as "a Poet Laureate."

"The small altar-tomb now seen is said to be of the date 1451, that is, fifty-one years after his death, though it seems to be earlier, and the canopied recess of Purbeck in which it stands is of still later date. As it is considerably longer than the tomb, so as to leave a vacant space on the south end, it would seem to have been erected independently, and was probably transferred from some other church. It is possibly this canopy only that was supplied in 1555 by Mr. Nicholas Brigham, to whom the erection of the tomb and the painting of the back wall, now obliterated, is attributed." [1]

The memorial window above was presented by Dr. Rogers in 1868, and contains portraits of Chaucer and John Gower (author of *Confessio Amantis*), and scenes from the life and poems of the former.

The following are the other tombs and cenotaphs:

Facing the South Tansept.

DR. RICHARD BUSBY (*d.* 1695), DR. WILLIAM VINCENT (*d.* 1815), DR. ROBERT SOUTH (*d.* 1716). These three "are united chiefly by the bond of

[1] *Westminster Abbey Historically Described. With an Appendix on the Mediæval Monuments*, 1899.

Westminster School,—but also of learning and wit." (The monuments of Busby and South are by *Bird.*)

Against the pillar of the transept, almost opposite South's monument, is *Armstead's* bust of ARCHIBALD CAMPBELL TAIT (*d.* 1883), the distinguished and prudent Archbishop of Canterbury.

"Poets' Corner" (beginning with the East Wall).

JOHN DRYDEN (*d.* 1700), the great poet of the Restoration period; was born in 1631 and educated at Westminster under Busby. Dryden was buried at the feet of Chaucer, whose gravestone was sawn asunder to make room for the monument, which was after much delay erected by Sheffield, Duke of Buckingham. The bust (by *Scheemakers*) was given by the Duchess of Buckingham. The present monument is very simple, many cumbrous details being removed by Dean Buckland.

HENRY WADSWORTH LONGFELLOW (*d.* 1882). The bust of the popular American poet was set up in 1884 by English admirers. (*Brock*, sculptor.)

Near Dryden lies FRANCIS BEAUMONT (*d.* 1616), the great Elizabethan dramatist. The stone covering his remains bears no inscription.

ABRAHAM COWLEY (*d.* 1667). This poet, like Dryden, was a Westminster boy. (Monument by *Bushnell.*)

Above Chaucer's tomb is an epitaph to JOHN ROBERTS (*d.* 1776), secretary to Henry Pelham.

Slabs in the floor indicate the graves of ROBERT BROWNING (*d.* October 9, 1892) and ALFRED, LORD TENNYSON (*d.* December 12, 1889). In 1895 a bust of the latter (by *Woolner*), done in 1857, when the late Poet Laureate was forty-eight, was presented by the late C. Jenner, and placed on the pillar next Tennyson's grave. Close to Tennyson lies SIR JOHN DENHAM (*d.* 1668), author of *Cooper's Hill*, a poem much praised by Dr. Johnson.

Near Chaucer's tomb is a monument to JOHN PHILIPS (*d.* 1708), the forgotten author of *The Splendid Shilling* and a poem called *Cyder.* His epitaph contained the first mention of Milton in the Abbey, and was therefore erased by the Royalist Dean Sprat, but was restored by Dean Atterbury. Buried at Hereford.

BARTON BOOTH (*d.* 1733), the great actor; was born and educated at Westminster, and is buried at Cowley, Middlesex. His descendants emigrated to America, and amongst them was numbered Edwin Booth, one of the best known tragedians of our time. (*Tyler*, sculptor.)

MICHAEL DRAITON (DRAYTON) (*d.* 1631), the author of *Polyolbion* and *Agincourt.* Anne Clifford, "Countess of Dorset, Pembroke, and Montgomery," erected the monument, which has an inscription by either Quarles or Ben Jonson.

BEN JONSON (*d.* 1637), buried in the north aisle of the nave (see p. 38). (Monument designed by *Gibbs* and executed by *Rysbrack.*)

EDMUND SPENSER (*b.* 1553; *d.* 1598 or 1599). The original monument to the author of *The Faerie Queen* and the laureate to Queen Elizabeth was, like that to Drayton, erected by Anne Clifford. This, however, fell into decay, and was replaced by the present one (a copy of the first) in 1778. The epitaph runs: "Here lyes, expecting the second commınge of our Saviour Christ Jesus, the body of Edmund Spencer, the Prince of Poets in his tyme, whose divine spirrit needs noe othir witnesse then the workes which he left behinde him." Spenser "died for lake of bread in King-street (Westminster), and refused twenty pieces sent to him by my Lord of Essex, adding he was sorry he had no time to spend them."—*Drummond of Hawthornden.*

"His hearse was attended by poets, and mournful elegies and poems, with the pens that wrote them, were thrown into his tomb. What a funeral was that at which Beaumont, Fletcher, Jonson, and in all probability, Shakespeare,

S. B. Bolas & Co., photo.]

POETS' CORNER.

(Tennyson's and Browning's tombs on the floor.)

attended! What a grave in which the pen of Shakespeare may be mouldering away!"—*Dean Stanley.*

SAMUEL BUTLER (*b.* 1612; *d.* 1680). The great satirist who wrote *Hudibras* died in poverty. He was buried at S. Paul's, Covent Garden. The bust

here was erected by *John Barber*, the printer, Lord Mayor, "that he who was destitute of all things when alive, might not want a monument when dead."

JOHN MILTON (*b.* in London, 1608; buried at St. Giles's, Cripplegate, 1674). (The monument of the great poet is by *Rysbrack*, and the epitaph by *Benson.*) Until 1737 Milton remained unrecognised in the Abbey on account of his Cromwellian sympathies.

THOMAS GRAY (*b.* 1716; *d.* 1771), buried at Stoke Pogis, the scene of the famous *Elegy Written in a Country Churchyard.* In the monument (by *John Bacon*) the lyric muse holds a medallion portrait of Gray, and points to a bust of Milton. (Epitaph by *Mason.*)

WILLIAM MASON (*d.* 1797), rector of Aston in Yorkshire, where he is buried. Author of *Elfrida* and *Caractacus* and other forgotten poems. (Monument by the elder *Bacon.* Inscription by *Bishop Hurd.*)

THOMAS SHADWELL (*d.* 1797), the forgotten rival of Dryden, whom he succeeded as laureate. The monument (by *Bird*) was erected by his son, Sir John Shadwell.

MATTHEW PRIOR (*b.* 1664; *d.* 1721), author of *Alma*, *Solomon*, and other poems; once very popular, but now almost forgotten. Prior was for a time plenipotentiary at the Court of Louis XIV., who presented him with his bust (by *Coysevox*), which forms part of this monument (by *Rysbrack*, after *Groos*).

GRANVILLE SHARP (*d.* 1813), buried at Fulham. The monument (by *Chantrey*) was erected by the African Institution in gratitude for his efforts for the abolition of slavery.

CHARLES DE ST. DENIS, M. DE ST. EVREMOND (*d.* 1703), the famous wit and courtier of Charles II.'s Court, of whom we get such vivid glimpses in the *Grammont Memoirs.* (Bust and tablet.)

CHRISTOPHER ANSTEY (*d.* 1805), buried at Walcot Church, Bath, author of the humorous verses entitled *The New Bath Guide.* (Tablet on pillar by *Horwell.*)

ALFRED TENNYSON. Bust (by *Woolner*) on the pillar.

The following are in the main south transept:

THOMAS CAMPBELL (*b.* 1777; *d.* 1844), author of *The Pleasures of Hope*, *The Battle of the Baltic*, and other popular poems. A statue by *W. Calder Marshall.*

MRS. HANNAH PRITCHARD (*d.* 1768), the actress. The inscription is by Whitehead, Poet Laureate. (A tablet by *Hayward.*)

ROBERT SOUTHEY (*b.* 1774; *d.* 1843), buried at Keswick. The poet of *Thalaba* and *The Curse of Kehama* is commemorated by a bust by *Weekes.*

Below is a bust (by *Hamo Thornycroft*) of SAMUEL TAYLOR COLERIDGE (*b.* 1772; *d.* 1834), buried at Highgate. This was presented in 1885 by Dr. Mercer, an American admirer of the great poet, essayist, and critic.

WILLIAM SHAKESPEARE (*b.* 1564; *d.* 1616), buried at Stratford-on-Avon, one of the many infelicitous memorials of the world's poet. A proposal, made soon after Shakespeare's death, caused Ben Jonson to write:

> "My Shakespeare rise! I will not lodge thee by
> Chaucer or Spenser, or bid Beaumont lie
> A little further to make thee room:
> Thou art a monument without a tomb,
> And art alive still while thy book doth live,
> And we have wits to read and praise to give."

This monument (by *Kent and Scheemakers*) was erected by public subscription in 1740. On the scroll which the poet holds in his hand are inscribed lines from *The Tempest.*

ROBERT BURNS (*b.* 1759; *d.* 1790), buried at Ayr. The national poet of Scotland is commemorated by a bust, close to Shakespeare's monument, by *Sir John Steele.*

JAMES THOMSON (*b.* 1700; *d.* 1748), buried at Richmond. The monument of the author of *The Seasons* was erected in 1762, the cost being defrayed by a subscription edition of his works. (Designed by *Robert Adam*, executed by *Spang.*)

NICHOLAS ROWE (*d.* 1718). The monument of the almost forgotten Poet Laureate was erected by his widow. The epitaph is attributed to *Pope.*

JOHN GAY (*d.* 1732), author of *The Beggar's Opera* and the well-known *Fables.* (The monument is by *Rysbrack.*) The short epitaph on the front was written by Gay himself:

"Life is a jest, and all things show it:
I thought so once, but now I know it."

Below is an inscription by *Pope.*

OLIVER GOLDSMITH (*b.* 1728; *d.* 1774), buried near the Temple Church. The monument, the site of which was chosen by Sir Joseph Reynolds, is by *Nollekens*, and the epitaph by *Dr. Johnson.*

JOHN, DUKE OF ARGYLL AND GREENWICH (*d* 1742), buried in Henry VII.'s Chapel. (An imposing monument by *Roubiliac.*) Canova declared the figure of Eloquence to be "one of the noblest he had seen in England." Paul Whitehead wrote the epitaph.

Bust of SIR WALTER SCOTT (*b.* 1771; *d.* 1832), buried in Scotland. A copy by *John Hutchinson* of the original by *Chantrey.* Erected in 1897.

GEORGE FREDERICK HANDEL (*d.* 1759). The great composer of oratorios, by reason of his long residence in England, is almost regarded as a native. An unwieldy and outrageously theatrical monument by *Roubiliac.*

JENNY LIND GOLDSCHMIDT (*d.* 1889), a profile medallion of the great Swedish singer, who is buried at Great Malvern.

Tablet to MARY HOPE (*d.* 1767). Medallion by *Nollekens* to JAMES STUART MACKENZIE (*d.* 1800). Monument by *Wilton* to GENERAL SIR ARCHIBALD CAMPBELL (*d.* 1791). Monument to the ancestors of EDWARD ATKINS (*d.* between 1669 and 1750) by *Cheere.* Busts by *Walsh* of SIR THOMAS ROBINSON (*d.* 1777) and his wife.

WILLIAM MAKEPEACE THACKERAY (*d.* 1863), buried at Kensal Green. (Bust of the great novelist by *Marochetti.*)

JOSEPH ADDISON (*b.* 1672; *d.* 1719), buried in Henry VII.'s Chapel. The statue (by *Westmacott*) was erected in 1809. Macaulay, in his Essay, writes of Addison's funeral: "His body lay in state in the Jerusalem Chamber, and was borne thence to the Abbey at dead of night. The choir sang a funeral hymn. Bishop Atterbury, one of those Tories who had loved and honoured the most accomplished of the Whigs, met the corpse and led the procession by torchlight round the shrine of S. Edward and the graves of the Plantagenets to the chapel of Henry VII." Addison's delightful paper on the Abbey (*Spectator*, March 30th, 1711) has already been quoted in these pages.

Bust by *Barnard* of THOMAS BABINGTON, LORD MACAULAY (*d.* 1859). The brilliant historian and essayist is buried at the foot of Addison's statue.

STEPHEN HALES (*d.* 1761), contrived the first modern system of ventilators. (*Wilton*, sculptor.)

Tablet to DR. WILLIAM OUTRAM (*d.* 1721), divine.

Tablet to DR. ISAAC BARROW (*d.* 1677), eminent as a divine and mathematician. Tutor to Sir Isaac Newton.

Tablet to EDWARD WETTENHALL (*d.* 1733), an eminent physician.

Tablet to THOMAS TRIPLETT (*d.* 1670), divine and Greek scholar.
Medallion of SIR JOHN PRINGLE (*d.* 1782), sometime President of the Royal Academy.
Tablet to JAMES WYATT, R.A. (*d.* 1813), architect.
Tablet to SIR RICHARD COXE (*d.* 1623), "Taster" to Queen Elizabeth and Steward of the Household of James I.
Tablet to SIR ROBERT TAYLOR (*d.* 1788), sculptor and architect.
DR. ISAAC CASAUBON (*d.* 1614), a famous Prebendary of Westminster and distinguished classical scholar. Tablet, on which may be seen Izaac Walton's initials and the date 1658, cut by himself.
JOHN ERNEST GRABE, D.D, editor of an edition of the *Septuagint.* (Statue by *Bird.*)
WILLIAM CAMDEN (*d.* 1623). A bust of the great topographer and antiquary, to whom we owe the *Britannia.* Buried at the entrance to S. Nicholas' Chapel.
DAVID GARRICK (*d.* 1779). The statue of the greatest of English actors, with medallion of Shakespeare and figures of Tragedy and Comedy, is by *Webber.*
CONNOP THIRLWALL (*d.* 1875), Bishop of S. David's and historian of Greece. (Bust by *Davis.*)
GEORGE GROTE (*d.* 1871), historian of Greece. (*Bacon*, sculptor.)
Besides the gravestones in the south transept already mentioned, the following are of great interest:
THOMAS PARR (*d.* 1635; aged 152 years).
ABBOT LITLINGTON (*d.* 1386).
OWEN TUDOR, uncle to Henry VII.
DR. SAMUEL JOHNSON (*d.* 1784). (Monument in S. Paul's Cathedral.)
SIR HENRY IRVING (*d.* 1905).
REV. HENRY CARY (*d.* 1844), first translator of *Dante.*
RICHARD CUMBERLAND (*d.* 1811), dramatist.
RICHARD BRINSLEY SHERIDAN (*d.* 1816), dramatist and orator.
JAMES MACPHERSON (*d.* 1796), reputed author of *Ossian.*
JOHN HENDERSON (*d.* 1785), a famous actor.
CHARLES DICKENS (*d.* 1870), the novelist.
THOMAS CHIFFINCH and JOHN OSBALDESTON (*d.* 1666), pages of the bedchamber to Charles II.
SIR WILLIAM CHAMBERS (*d.* 1796), architect of Somerset House.
SIR WILLIAM DAVENANT (*d.* 1668), Poet Laureate.
WILLIAM GIFFORD (*d.* 1826), first editor of the *Quarterly Review.*
DEAN IRELAND (*d.* 1842).

The **Revestry**, or **Chapel of S. Faith**, is entered, as we have already seen, by a doorway in the south wall of the south transept, and occupies the space between that transept and the Chapter-House. In some accounts of the Abbey the revestry is incorrectly described as the Chapel of S. Blaise, which formerly occupied part of the south transept itself. The Chapel of S. Faith was for a long time used as a vestry, and was closed to the public, but it is now open for private prayer. The entrance to the south transept once enclosed three doors, the centre one being covered with human skins, alleged to be those of Danes.

Only one of these doors now remains, and all traces of the skins have disappeared. The ancient windows of the chapel have been filled up, and through the gloom the grim corbels of the roof groining look very weird. On the eastern wall an ancient painting is still visible, which is similar in style to the wall pictures in the Chapter-House. It represents a female figure—alleged to be that of S. Faith—above a painting of the Crucifixion. On the left is a smaller picture in oil of a kneeling Benedictine monk, who holds the inscription:

> "Me, quem culpa gravis premit, erige Virgo suavis;
> Fac mihi placatum Christum, deleasque reatum."[1]

These words are now almost illegible.

The Choir and Choir Aisles.

The choir extends from Edward the Confessor's Chapel across the transepts, and projects into the nave as far as the screen, which is between the fourth pair of columns west of the crossing. The choir has undergone many alterations. It was once separated from the transepts by wooden screens. These gave way to iron gates, which have in their turn been removed. The stalls and pews are of no importance; they were mostly designed by Blore, and set up in 1848. The organ was originally built by Schreider in 1730, but was reconstructed by Hill in 1884. It is placed on either side of the choir-screen, so as not to obstruct the view, the organist sitting in the centre between the two sets of pipes. The organ is constantly receiving additions and improvements, and handsomely carved cases, recently set up, have greatly added to its dignity. The black and white marble pavement of the choir was presented by Dr. Busby, the famous head-master of Westminster School, who died in 1695, and is buried beneath it.

The **Sanctuary**, or space within the altar-rails, is paved with mosaic brought from Rome by Abbot Ware and laid down in 1268. That the pavement was not sent from Rome in a finished state is proved by the fact that it is set in Purbeck

[1] "From the burden of my deep transgression, deliver me, sweet Virgin; make my peace with Christ and wash out my offence."

marble. The materials of which it is composed include serpentine, porphyry, touchstone, jasper, Lydian, and alabaster. Mr. Feasey tells us that Ware brought with him from Rome "the skilled workmen who alone could put it [the mosaic] together; the shadow of the master workman's name Oderic still appearing in the matrices which once held the inscription in bronze letters. The mosaic is in a series of circles, the design of the figures being intended to represent the time the world was to last; or the *primum mobile*, according to the Ptolemaic system then in vogue."

The altar and reredos were erected in 1867, after a poor design by Sir Gilbert Scott. The sculptured figures are by Mr. Armstead, and the mosaic, representing *The Last Supper*, is by Salviati. The site of the reredos, Mr. Hare says,

"was long occupied (1706–1824) by a fine but incongruous work of Inigo Jones, brought from Hampton Court by Wren, which was restored away to make room for a wretched plaster work of Bernasconi. This is the scene of the coronations, which are still described as taking place 'in Our Palace at Westminster,' because the Abbey is, as it were, a chapel to the ancient palace, with which it communicated through the South Transept. The vestments used at coronations are the linen *colobium sindonis*, corresponding with the alb of a cleric or rochet of a bishop: the tunicle or dalmatic of cloth of gold: the armilla or stole put across one shoulder, as worn by a deacon: and the mantle of cloth of gold, worked with imperial eagles and embroidered with the rose, shamrock, and thistle, which has been compared to an ecclesiastical chasuble. Three swords are carried before the sovereign: one, with a blunted edge, indicates mercy, the second spiritual jurisdiction, the third temporal power. None of the copes used at coronations are older than the seventeenth century."

In front of the altar are buried Abbots Ware, Wenlock, Kydyngton, and Henley. The mutilated sedilia, erected in Edward I.'s time, which, as is not often the case, are of wood, rest on the reputed tomb of Sebert. They were formerly decorated with eight paintings, of which two, representing Sebert and Henry III., remain. Between these are faint traces of a third, which has not been certainly identified. Adjoining the sedilia is the tomb of ANNE OF CLEVES (*d.* 1557), daughter of the Duke of Cleves, and fourth wife of Henry VIII. This is an early specimen of Renaissance work, and is said to be the oldest example of skull and crossbone decoration in England. Only the base of the tomb was erected, the original intention being to complete the whole with a large canopy.

S. B. Bolas & Co., photo.]

THE CHOIR AND APSE.

The portrait of Richard II. above is among the earliest contemporary paintings of an English sovereign. It was cleaned some years ago by Mr. George Richmond and Mr. Scharff, and has been attributed to John Haxey. This picture formerly hung over a pew occupied by the judges, whose wigs brushed against it and caused much damage. It was removed to the Jerusalem Chamber, where it remained until it was brought back to the choir by Dean Stanley. The tapestry hanging behind the portrait was brought here from Westminster School. In the seventeenth century a series of tapestries, representing the story of Hugolin and the robber, adorned the choir.

On the north side of the sanctuary are three ancient canopied tombs, which were repaired in 1825 by Gayfere, the Abbey mason. The most westerly is that of AVELINE OF LANCASTER, who died about 1273. She was the wealthy heiress of William de Fortibus, Earl of Albemarle and Holdernesse, and was married in the Abbey, in 1269, to Edmund Crouchback, Earl of Lancaster, younger son of Henry III. She is dressed in a long flowing mantle, and wears a gorget of white cambric and a vizor for the face. Two dogs play at her feet.

On each side of the tomb are six niches containing mutilated figures. The canopy consists of a single cusped arch supporting a high gable, in the spandrel of which is a trefoiled panel. The tomb belongs to the best period of the early Decorated style. Passing the tomb of Aymer de Valence, we come to that of Aveline's husband, EDMUND CROUCHBACK, who died in 1296. It fills the whole space between two piers, and it has ten trefoil-arched niches with crowned figures on either side. A triple canopy, richly ornamented, rises over the effigy of the earl in chain armour. The shield and sword-hilt have disappeared, and the face is sadly mutilated. Between the monuments of the Earl of Lancaster and his wife is that of AYMER DE VALENCE, EARL OF PEMBROKE (*d.* 1323), who was the son of William de Valence (see p. 80), and first-cousin of Edward I. It has eight niches, with figures on either side, and a single-arched and gabled canopy. The effigy of the earl in full armour, his feet resting on a lion couchant, is fine. It is probable that this tomb is of the same date as that of Edmund Crouchback, and it may be the work of the

same designer. The three tombs last discussed form one of the finest groups in the Abbey, and harmonise wonderfully well with their architectural surroundings.

S. B. Bolas & Co., photo.]

PORTRAIT OF RICHARD II. AND ANNE OF CLEVES' TOMB.

(Part of Abbot Ware's pavement is shown in front.)

The **South Aisle of the Choir** contains the following tombs and monuments:

North Side (West to East).

THOMAS THYNN (*d.* 1681–2), the "Tom of Ten Thousand" of Tom Brown, and the "Western Issachar" of Dryden. This favourite of Charles II. was assassinated by three hired ruffians of Count Königsmarck while driving in his coach in the Haymarket, an event represented on the monument in bas-

relief. There is no inscription, a fact due to "the same political feelings which protected the murderer from his just due." (*Quellin*, sculptor.)

GENERAL SIR THOMAS TRIGGE (*d.* 1814). (*Bacon*, sculptor.)

THOMAS OWEN (*d.* 1598), Justice of the Common Pleas in Elizabeth's reign. The fine monument in alabaster was once painted and gilt.

PASQUALE DE PAOLI (*d.* 1807). The Champion of Corsican Independence was forced to take refuge in England, and died in London. Buried in Corsica. (Bust by *Flaxman.*)

DAME GRACE GETHIN (*d.* 1697). After her death Congreve published a book of devotions ostensibly written by her, and prefaced it with a laudatory poem. The book consists merely of extracts from Bacon and other writers. Dame Grace died at the age of twenty-one, and was buried at Hollingbourne, Maidstone.

ELIZABETH FREKE (*d.* 1714) and JUDITH FREKE (*d.* 1716).

SIR THOMAS RICHARDSON (*d.* 1635), Speaker of the House of Commons under James I., and Lord Chief Justice of England under Charles I. The monument is of black marble, and has a bronze bust of the judge in his robes by *Hubert le Sœur*, the sculptor of the equestrian statue of Charles I. at Charing Cross.

DR. ANDREW BELL (*d.* 1832), founder of the monitorial system in elementary education, known as the Madras scheme. In the monument (by *Behnes*) he is represented examining boys under the system.

WILLIAM THYNNE (*d.* 1584), Receiver of the Marches in Henry VIII.'s reign. A fine tomb of alabaster and marble, once richly painted and gilt, with a recumbent figure in armour.

South Side (East to West).

SOPHIA FAIRHOLM, MARCHIONESS OF ANNANDALE (*d.* 1716). (*Gibbs*, sculptor.)

ADMIRAL JOHN HARRISON (*d.* 1791).

MIDSHIPMAN WILLIAM DALRYMPLE, killed in battle off the coast of Virginia July 29, 1782; aged 18.

MRS. ANN WEMYSS (*d.* 1698). A tablet.

SIR JOHN BURLAND (*d.* 1776), Baron of the Court of Exchequer.

ADMIRAL SIR CLOUDESLEY SHOVEL (*d.* 1707). Alluding to this monument (by *Bird*), Horace Walpole says: "Bird bestowed busts and basreliefs on those he decorated, but Sir Cloudesley Shovel's and other monuments by him made men of taste dread such honours."

SIR GODFREY KNELLER (*b.* at Lübeck about 1648; *d.* 1723). The famous painter of the beauties of Charles II.'s Court exclaimed to Pope when dying, "By God, I will not be buried in Westminster: they do bury fools there." His remains lie in Kneller Hall. He designed his own monument. (The bust is by *Rysbrack.*) The inscription is one of Pope's worst.

WILLIAM WRAGG (drowned at sea September 3, 1777).

THOMAS KNIPE (*d.* 1811), sometime head-master of Westminster School.

DR. CHARLES BURNEY (*d.* 1818), sometime master of Greenwich School. The bust (by *Gahagan*) was erected by his pupils.

JOHN METHUEN (*d.* 1706) and his son, SIR PAUL METHUEN (*d.* 1757). (*Rysbrack*, sculptor.)

JOHN WESLEY (*d.* 1791), buried in the City-road Chapel-yard, and CHARLES WESLEY (*d.* 1788), buried in Marylebone Old Parish Churchyard. This monument (by *J. A. Acton*) to the founder of Methodism and his brother Charles, "the sweet Psalmist of the Church in those days," was put up by private subscription in 1876.

GEORGE STEPNEY (*d.* 1707), Ambassador in the reigns of William, Mary,

S. B. Bolas & Co., photo.]

THE TOMBS IN THE SANCTUARY.

and Anne. Stepney was a poetaster whose life was written by Dr. Johnson. Dart says that this "monument is as rich for marble but mean in design as Sir Cloudesley Shovel's."

COLONEL JOSEPH LEMUEL CHESTER (*d.* 1882), the editor of the Abbey Register. The Dean and Chapter erected this tablet, "in grateful memory of the disinterested labour of an American master of English genealogical learning."

DR. ISAAC WATTS (*b.* 1674; *d.* 1748), the Nonconformist divine and hymn-writer. Buried at Bunhill Fields. (*Adams*, sculptor.)

SIR RICHARD BINGHAM (*d.* 1598), distinguished in the wars of Mary and Elizabeth, and afterwards Governor of Connaught. The little black monument with its curious epitaph was erected by *Sir John Bingley*, "sometime his servant."

MAJOR RICHARD CREED (*d.* 1704). "At the glorious battle of Blenheim, he commanded one of those squadrons that began the attack; in two several charges he remained unhurt, but in the third, after many wounds received, still valiantly fighting, he was shot through the head."

LIEUTENANT RICHARD CREED, killed in Upper Scinde on February 28, 1841.

MARTIN FFOLKES (*d.* 1754), the celebrated numismatist and President of the Royal Society; is buried at Hillingdon. (Monument designed by *Tyler* and executed by *Ashton.*)

ADMIRAL GEORGE CHURCHILL (*d.* 1710), younger brother of the great Duke of Marlborough.

CAPTAIN WILLIAM JULIUS (*d.* 1698), naval officer.

GENERAL STRODE (*d.* 1776). (*Hayward*, sculptor.)

In the **North Aisle of the Choir** we have the following monuments from east to west.

South Side.

SIR THOMAS FOWELL BUXTON (*d.* 1845), best known as a reformer of prison discipline and in connection with the suppression of the *suttee* in India and the liberation of the Hottentots. Buried at Overstrand. (Statue by *Thrupp.*)

WILLIAM EDWARD FORSTER (*d.* 1886), established throughout the land a national system of elementary education. Buried at Burnley-in-Wharfedale. (Medallion by *H. R. Pinker.*)

SIR THOMAS HESKETT (*d.* 1605). The eminent Elizabethan lawyer is commemorated by a fine monument with a canopy once painted and gilt.

DAME MARY JAMES (*d.* 1667). Urn adorned with a viscount's coronet.

MICHAEL WILLIAM BALFE (*d.* 1870), composer of popular operas and ballads. (Medallion by *Malempre.*) Buried at Kensal Green.

HUGH CHAMBERLEN (*d.* 1728), a famous physician who wrote much on midwifery. The vile monument (by *Delvaux* and *Scheemakers*) was erected by the last Duke of Buckingham. The elaborate epitaph is by *Dean Atterbury*, whom Chamberlen visited in the Tower. In front of the tomb is a fine brass to DR MONK, BISHOP OF GLOUCESTER AND BRISTOL (*d.* 1859).

SAMUEL ARNOLD (*d.* 1802). Became organist to the Abbey in 1793. (A tablet.)

HENRY PURCELL (*b.* in St. Ann's Lane, Old Pye Street, Westminster, in 1658; *d.* 1695). When only twenty-two he became Abbey organist. Even in childhood he was a composer of merit; but his finest work, the *Te Deum* and *Jubilate*, written for St. Cecilia's Day, 1694, was produced only a year

before his death at his house in Dean's Yard. He was buried in the Abbey "in a very magnificent manner." The tablet was erected by his pupil, *Lady Elizabeth Howard* (wife of Dryden), who also probably composed the epitaph.

SIR STAMFORD RAFFLES (*b.* 1781; *d.* 1826), Lieutenant-Governor of Java and first President of the Zoological Society of London. (Statue by *Chantrey.*)

CAPTAIN GEORGE BRYAN, killed at Talavera 1809. (Monument by *Bacon, jun.*)

ALMERICUS DE COURCY, LORD KINSALE (*d.* 1719). The inscription tells us that he "was descended from the famous John de Courcy, Earl of Ulster, who, in the reign of John, in consideration of his great valour, obtained that extraordinary privilege to him and his heirs, of standing covered before the King."

WILLIAM WILBERFORCE (*d.* 1833), Slave-Trade Abolitionist. (A good statue by *Joseph.*)

DR. JOHN PLENDERLEATH (*d.* 1811), "Physician to the Forces serving under the Marquis of Wellington in Portugal." (*Bacon, jun.*, sculptor.)

SIR THOMAS DUPPA (*d.* 1694), Gentleman Usher of the Black Rod to Charles II.

CHARLES ROBERT DARWIN (*b.* 1809; *d.* 1882). A medallion (by *Boehm*) placed above Lord John Thynne's tomb, commemorates the greatest of recent men of science who is buried in the nave. Close by is a tablet to JAMES PRESCOTT JOULE, of Manchester (*d.* 1889), "in recognition of his services to science." Above it a medallion (by *Bruce Joy*) commemorates JOHN COUCH ADAMS (*d.* 1892), who discovered the planet Neptune by mathematical calculations in 1845.

LORD JOHN THYNNE (*d.* 1880), Canon and Sub-Dean of Westminster. (Sleeping figure by *Armstead.*)

North Side (West to East).

ROBERT, LORD CONSTABLE, VISCOUNT DUNBAR (*d.* 1714), and his wife.

SIR WILLIAM STERNDALE BENNETT (*d.* 1875), described as "the only English (musical) composer since Purcell, who has attained a distinct style and individuality of his own." Grave in floor of aisle.

PETER HEYLIN (*d.* 1662), author of a biography of Laud and many theological and historical works.

CHARLES AGAR, EARL OF NORMANTON, ARCHBISHOP OF DUBLIN (*d.* 1809). (Monument by *Bacon, jun.*)

CHARLES WILLIAMS (*d.* 1720). Tablet, with curious scrollwork and scalloping.

SIR EDMUND PRIDEAUX, BART. (*d.* 1728), and his wife ANN. (Monument by *Cheere.*)

REV. EVELYN LEVETT SUTTON (*d* 1834). (Monument by *Chantrey.*)

RICHARD LE NEVE (*d.* 1673), a naval officer of Charles II.'s time, killed while commanding the *Edgar* in an engagement with the Dutch.

TEMPLE WEST (*d.* 1757), Vice-Admiral of the White. (Monument erected by his widow, "daughter of the brave unfortunate Balchen.")

SIR GEORGE LEONARD STAUNTON (*d.* 1801), a diplomatist "distinguished by firmness, prudence, and integrity, and in a peculiar manner displayed in the treaty of peace concluded with Tippoo Sultan, by which British interests in India were promoted and secured." (Monument by *Chantrey.*)

WILLIAM CROFT, MUS. DOC. (*b.* 1677; *d.* 1727), succeeded Blow as Abbey organist in 1708, and in the discharge of his duties produced "many of those noble anthems which have gained for him so distinguished a place among English Church composers."—*Sir George Grove's "Dict. of Music."* (Tablet and bust.)

JOHN BLOW, MUS. DOC. (*d.* 1708), organist to the Abbey and master of Purcell and Croft. (Tablet.)

E. LINDSAY JOHNSTONE (*d.* 1815). (Monument by *Flaxman.*)

DR. CHARLES BURNEY (*b.* 1726; *d.* 1814), the historian of music. He was the intimate friend of Dr. Johnson and Boswell, and the father of Madame D'Arblay, authoress of *Evelina* and the famous diary. Buried at Chelsea College, of which institution he was organist. The inscription on the tablet was composed by his daughter.

CAPTAIN PHILIP DE SAUSMAREZ, naval officer killed in action 1747. Buried at Plymouth. (*S. H. Cheere,* sculptor.)

The stained glass windows are to the memory of JAMES TURLE (for fifty-one years organist of the Abbey; *d.* 1879), and MARY, his wife, and CHARLES WILLIAM SIEMENS, F.R.S., Civil Engineer (*b.* 1823; *d.* 1883). The latter was "erected as a tribute of respect by his brother engineers."

THE CONFESSOR'S CHAPEL.

When we enter S. Edward's Chapel, or the Chapel of the Kings (*Capella Regum*), we find ourselves in what may fairly be described as the most important part of the Abbey, alike from the ecclesiastical and historical points of view. The chapel is distinguished from the rest of the church by its superior height above the ground. In the centre is the Confessor's shrine, around which are the tombs of five kings and six queens of England. The entrance is by some wooden steps through a small space between one of the columns and Edward I.'s tomb. The chapel is separated from the sanctuary by a fifteenth-century screen, which, though much mutilated, is still beautiful. The sculptures deal with the life and visions of the Confessor. Beginning from the south end, the subjects are as follows:

1. Nobles doing fealty to Queen Emma in the name of her unborn son.
2. The Confessor's birth.
3. His coronation.
4. The abolition of the Danegelt, which was due to a vision here represented.
5. Edward admonishing a thief who is found stealing his treasure.
6. Christ appears to Edward at the mass.
7. Edward's vision of the King of Denmark falling into the sea.
8. Quarrel between Harold and Tosti before Edward.
9. Edward's vision of the Emperor Theodosius before the cave of the seven sleepers of Ephesus.
10. Edward giving his ring as alms to S. John, in the guise of a pilgrim.
11. The blind are restored to sight by using water in which Edward has washed.

12. S. John giving Edward's ring to the pilgrims.
13. The pilgrims returning the ring to Edward.
14. This scene is known as "the dedication of the Abbey Church."

From this sculptured epitome of his life let us turn to the **Confessor's Shrine.** Though sadly mutilated, it is the most important monument in the Abbey, and we therefore give the following detailed account of it by Mr. Edward Bell:

"The shrine, like others of its class, is supposed to have originally consisted of four distinct parts—firstly, the base, which still remains; secondly, an upper portion called the feretory, made of wood, but completely covered with golden or gilt plates and goldsmith's work ornamented with numerous precious stones, in or under which the saint's body was deposited; thirdly, an altar dedicated to the saint at the west end of the substructure; and fourthly, a cover above the feretory, which took one of two forms: it might be a fixed canopy of wood or stone, such as we see above the tombs of some of the kings, in which case it was sometimes called a *co-opertorium*; or it might be an ornamental wooden case, which covered up the feretory, and which could be raised by means of a counterpoise attached by ropes and pulleys to the vaulting overhead. . . . The base of the shrine on each of its longer sides has three trefoiled niches, in which it was the custom to leave sick people during the night, in the hope that they would be miraculously cured. Almost the whole surface of the base has been encrusted with mosaic work of coloured and gilt glass and stones, that in the interior of the niches being especially elaborate, and originally no doubt of great beauty. The slender twisted shafts at the edges of the niches are also very effective. Each aperture is surrounded by a rectangular framing of mosaic work, the pattern of which differs on the two sides, that on the north being a guilloche or figure of eight, whilst on the south it is a looped design exactly like that on Henry III.'s tomb. Each pattern is returned on the east end of the tomb, where the two join with a curiously unsymmetrical appearance. Above the arcades and immediately below the entablature of the base were diamond-shaped panels of porphyry and serpentine, set in intricate mosaic work, almost Oriental in style. The whole work has a Byzantine character modified by Gothic forms. At the east end were two rather slender twisted columns standing free of the body of the work, and extending from the low step which surrounded the shrine to the entablature. These were broken away; but one of them was found and restored by Sir Gilbert Scott, and now stands at the south-east angle. The west end was constructed in a different manner. There we find a thick vertical slab of stone, which formed a reredos for the altar which formerly stood there. It is of the full width of the architrave, and consequently projects a few inches beyond the arcaded portions of the sides. It is covered with mosaic work both in front and on the projecting spaces of the back; but the edges are left without ornament, and were probably covered in some way, as is indicated by a hole

which exists in one of the edges. Such altars usually had veils or curtains at the sides, and it is probable that in this case they were supported by a metal flange or stanchion affixed to each side of the

S. B. Bolas & Co., photo.]

THE SHRINE OF S. EDWARD, CONFESSOR.

retabulum. The stone is at present supported by two twisted columns larger in diameter than those at the east end, but they are not in their original position. Their bases are now below the ground-level, and Sir Gilbert Scott says that he caused the ground to be excavated, and

found their total length was equal to that of the thinner columns at the east end, from which he concludes that they were formerly the standards for images of Edward the Confessor and St. John the Evangelist which Edward II. caused to be made of gold. Round the entablature of the basement on the south, east, and north sides ran the following inscription in letters of blue glass :

'ANNO MILENO DOMINI CUM SEPTUAGENO
ET BIS CENE·TNO CUM COMPLETO QUASI DENO
HOC OPUS EST FA· TUM QUOD PETRUS DUXIT IN ACTUM
ROMANUS CIVIS HOMO CAUSAM NOSCERE SI VIS
REX FUIT HENRICUS SANCTI PRÆSENTIS AMICUS,'

from which it appears that the work was wrought shortly before the year 1270, by Peter, a Roman citizen, at the instance of King Henry. It was actually completed in 1269. It is difficult to imagine the splendour of the whole shrine, and the magnificent appearance which it must have presented from the quire, whence portions at least would be visible before the erection of the present altar-screen in the reign of Henry VI. At the Dissolution all the golden ornamentations disappeared, and the body of the king was removed to a place of concealment; but when Queen Mary came to the throne, the community was partly reinstated under the last Abbot, Feckenham, and he caused the shrine to be repaired, the body replaced, and the present wainscot superstructure to be erected over it.

"Sir Gilbert Scott and Mr. Burges both consider the present cornice to be Feckenham's work; the original termination was probably destroyed in hastily taking out the body. The inscription on the architrave, which had lost its inlaid blue lettering, was plastered over by him, and another inscription painted over it. At the east end this plaster has come away, and the words 'Duxit in actum Romanus civis' can still be deciphered, though they do not seem to be in their right order. The wooden covering is entirely in the Renaissance style of work. Mr. Burges, in the absence of any information as to the original form of the feretory, considers it only reasonable to suppose that Feckenham followed the old form, which 'must have been fresh in the recollection of many persons.' It seems more likely from its size and shape that it is a reminiscence of the co-operculum or removable wooden covering of the feretory, rather than of the feretory itself. It is more than probable that the shrine at Westminster, like that at Canterbury, had a co-operculum, which would entirely cover the extraordinary treasure of its upper portion, rather than a co-opertorium, or fixed canopy, which would allow them always to be visible; and that the Abbot would naturally choose to replace the more ordinary covering than to give a cheap imitation of the vanished wealth. Whichever it was, it was not so unadorned as it now appears, for there are remains of gilt and painted decorations corresponding to the mosaic work of the base. James II. had the old coffin, which was dilapidated, inclosed in a stronger case, and it remains within the shrine to the present day."

The wooden cover is now concealed by a handsome pall, which was placed over it at the coronation of King Edward VII.

On the north side of the shrine is the tomb of HENRY III.

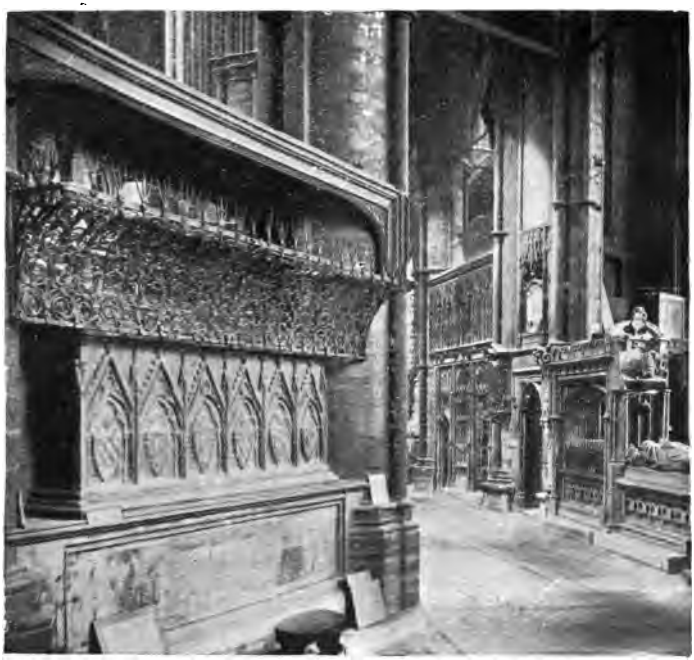
(*b.* 1206–1207 ; *d.* 1272), who died at the Abbey of S. Edmund at Bury, and was first interred before the high altar of Westminster Abbey, in the coffin vacated by the Confessor's bones, on November 20, 1272. The magnificent funeral was supplied by the Knights Templars, whom Henry first

S. B. Bolas & Co., photo.]

THE TOMBS OF EDWARD I. AND HENRY III.

introduced into England. Henry's remains were removed to the present tomb, which was prepared for him by his son Edward I. about the year 1291. Edward probably brought the marbles and porphyry of which the tomb is constructed from France. The resemblances in structure and ornament between Henry's sepulchre and the shrine render it almost certain that the same designer and artificers

were responsible for both. The tomb consists of two stages, in the upper of which the body rests. The place of the feretory in the shrine is taken in the tomb by a recumbent effigy of the king in gilt bronze. This is the work of William Torel, a goldsmith and citizen of London. It is



H. N. King, photo.]
QUEEN ELEANOR'S TOMB FROM THE AMBULATORY.

a conventionalised figure and not a portrait. Above the tomb is the wooden canopy, which was formerly coloured and gilt.

At the feet of Henry III. lies ELEANOR OF CASTILE (*d.* 1290), first wife of Edward I. Her tomb is of Purbeck marble. The sides are arcades with trefoiled heads and crocheted niches, each containing a blazoned shield. The

whole is a fine example of Gothic, and was presumably designed by Torel. The conventional effigy of the queen is certainly his, and constitutes a beautiful example of mediæval work. The exquisite iron screen on the side towards the ambulatory is the work of "Thomas of Leghtone" (Leighton Buzzard), an English smith. The basement of the tomb contains remains of a painting by a Master Walter of Durham. The canopy dates only from the fifteenth century.

Next to Henry III.'s tomb on the west is that of EDWARD I. (*d.* 1307). This is now absolutely plain, consisting only of five blocks of grey marble upon a base of freestone. The marble was once painted and gilt: on it there may have lain a wooden effigy of the king. Above was a wooden canopy, which was destroyed in the riot at Pulteney's funeral in 1764. On the north side of the tomb are the words *Scotorum malleus* (the hammer of the Scots), and the motto *Pactum serva* (keep troth). In 1774 the tomb was opened, and the body of the king, which was almost entire, measured 6 ft. 2 in. long.

The next tomb in order of date is that of PHILIPPA OF HAINAULT, Queen of Edward III., who died in 1369. It is separated from that of Queen Eleanor by Henry V.'s Chantry. This queen is best known in history for her intercession for the lives of the burgesses of Calais. The tomb is of dark marble, and had tabernacle work in alabaster on its sides, of which only a few fragments now remain. This elaborate work was originally ornamented with seventy statuettes, including "divers images in the likeness of angels" by John Orchard, a London stonemason. The design of the tomb, in the opinion of Sir Gilbert Scott, is Flemish rather than French in character. It is ascribed to one "Hawkin Liege," who probably came from Liège in Flanders. The effigy of the queen is of alabaster, and is the earliest *portrait* effigy, as opposed to a conventional representation, to be found in the Abbey. A wooden canopy covers the tomb, which was formerly protected by an iron grille.

Adjoining Philippa's tomb on the west is that of KING EDWARD III. (*d.* 1377). This is of Purbeck marble, with a gilt bronze effigy of the king which is said to have been cast from a mould taken after death. On each side are six niches, which were filled with statues of Edward's twelve children.

Of these, the six on the south (ambulatory) side remain. They represent (left to right) the Black Prince; Joan;

S. B. Bolas & Co., photo.]

THE TOMBS OF RICHARD II. AND EDWARD III. FROM THE AMBULATORY.

Lionel, Duke of Clarence; Edmund, Duke of York; Mary; and William. A very ornate wooden canopy of early Perpendicular tabernacle-work covers the tomb.

In the adjoining tomb are RICHARD II. (*d.* 1399) and his first Queen, ANNE OF BOHEMIA (*d.* 1394). Richard's body was brought to the Abbey by Henry V. from King's Langley, Herts (where he had been obscurely buried after his death or murder at Pontefract Castle), and laid in the grave which he (Richard) had prepared shortly after Queen Anne's death. The tomb is practically a copy on a larger scale of that of Edward III. The cost was £670 (equal to £10,000 of modern money), and the marble workers and coppersmiths were all natives of London. The gilt metal effigies of the royal pair are likenesses. They were originally represented lying hand in hand, but both the connecting arms have been stolen. The panelled canopy over the tomb is the only one retaining portions of its painted ornamentation.

Before dealing with Henry V.'s Chantry, which is at the east end of the chapel, let us glance at the minor tombs which lie around the Confessor's shrine. South of Edward I.'s tomb is a slab with a brass to JOHN OF WALTHAM, Bishop of Salisbury (*d.* 1395). He was Master of the Rolls, Keeper of the Great Seal, and Lord Treasurer in Richard II.'s reign. The king so loved him that "he caused him to be buried, though many muttered thereat, in the Chapel of the Kings, and next to King Edward I." He is the only person not of royal blood buried in the chapel, and his interment there caused great indignation. Between the shrine and Henry III.'s tomb is that of QUEEN EDITHA, wife of the Confessor (*d.* 1075). Farther to the east is the small Lydian marble tomb of ELIZABETH TUDOR, daughter of Henry VII., who died in 1495, aged three years and two months. The effigy and inscriptions have disappeared. On the south side of the chapel, nearly opposite that of Elizabeth Tudor, is the tomb of THOMAS OF WOODSTOCK, Duke of Gloucester, youngest son of Edward III. (*d.* 1397). His body was moved here from "a goodly sepulchre" at Plessy, Essex. The bare stone had formerly a brass. Close to Edward III.'s monument lies QUEEN MAUD, wife of Henry I. (*d.* 1118). A little farther west is the little grey marble tomb of MARGARET OF YORK, sixth daughter of Edward IV., who died in 1472, aged nine months. It was probably removed from some other part of the church; the ornaments and inscription have disappeared.

Henry V.'s Chantry.—On the spot occupied by the

chantry of Henry V. there formerly stood an altar, together with an inclosure protected by iron screens, in which relics and

H.N. King, photo.]
KING HENRY V.'S CHANTRY AND S. EDWARD'S SHRINE.

offerings made at the Confessor's shrine were deposited. Henry V. died of dysentery at Vincennes in 1422, his body

being embalmed and placed for a while in Rouen Cathedral. He directed in his will that "over his body be made a high place to be ascended by steps at one end of his tomb, and descended in like manner at the other end, in which place the relics were to be placed, and an altar founded. To this altar, called the Altar of the Annunciation, the king bequeaths plate and vestments, and orders that it shall be served by three monks of the Abbey Church, who shall say three masses daily." The progress of the body from Rouen, through Calais and Dover to S. Paul's Cathedral, where for a time it lay in state, was magnificent. Sandford tells us that above the "Corps was his Figure made of boyled Hides of Leather, representing his Person and painted to the Life; upon whose Head was set an Imperial Diadem of gold and precious Stones; on his Body, a purple Robe furred with Ermine; in his right Hand he had a Sceptre Royal, and in his left a Ball of Gold with a Cross fixed thereon." Dean Stanley thus describes the chantry, which has somewhat the appearance of a gateway profusely adorned with sculpture:

"A new chapel sprang up, growing out of that of St. Edward, and almost reaching the dignity of another Lady Chapel. It towers above the Plantagenet graves beneath as his (Henry V.'s) empire towered above their kingdom. As ruthlessly as any improvement of modern times, it defaced and in part concealed the beautiful monuments of Eleanor and Philippa. Its structure is formed out of the first letter of his name—H.[1] Its statues represent not only the glories of Westminster, in the person of its two founders, but the glories of the two kingdoms which he had united—St. George, the patron of England; St. Denys, the patron of France. The sculptures round the chapel break out into a vein altogether new in the Abbey. They describe the personal peculiarities of the man and his history—the scenes of his coronation, with all the grandees of his Court around him, and his battles in France. Amongst the heraldic emblems—the swans and antelopes derived from the De Bohuns—is the flaming beacon or cresset light which he took for his badge."

The monument of Purbeck marble was erected by Henry's Queen, Katherine de Valois.

"Upon it lay his effigy stretched out, cut from the solid heart of an English oak, plated with silver gilt, with a head of solid silver. It has suffered more than any other monument in the Abbey. Two

[1] This is merely by a coincidence, and not as Dean Stanley assumes, of deliberate intention.

teeth of gold were plundered in Edward IV.'s reign. The whole of the silver was carried off by some robbers who had 'broken in the night-season into the Church at Westminster,' at the time of the Dissolution. But even in its mutilated form, the tomb has always excited the keen interest of Englishmen. The robbery 'of the image of King Henry of Monmouth' was immediately investigated by the Privy Council. Sir Philip Sidney felt that 'who goes but to Westminster, in the church may see Harry the Fifth'; and Sir Roger de Coverley's anger was roused at the sight of 'the figure of one of our English kings

S. B. Bolas & Co., photo.]

HENRY V.'S CHANTRY, WITH MODERN TOMB OF QUEEN KATHERINE.

without a head, which had been stolen several years since. Some Whig, I'll warrant you. You ought to lock up your kings better; they'll carry off the body too, if you don't take care.'"—*Stanley.*

The metal-work screen—probably by a London smith called Roger Johnson—in front of the tomb is commonplace in design, though technically interesting. On a beam above the chantry are to be seen the saddle, shield, and helmet which formed part of the insignia carried at the funeral. These were never used by the king, but were furnished specially for the obsequies.

QUEEN KATHERINE (*d.* 1437) lies beneath the altar-stone in the chantry of her husband, Henry V. She was at

first buried in the old lady-chapel, and when Henry VII. destroyed that structure he removed the body to Henry V.'s tomb, where it lay above ground in an open coffin. It remained in this state and place for two centuries. In 1668 Pepys tells us that he saw, "by particular favour, the body of Queen Katherine of Valois, and I had the upper part of her body in my hands, and I did kiss her mouth, reflecting

H. N. King, photo.

THE CORONATION CHAIRS IN S. EDWARD'S CHAPEL.

upon it that I did kiss a Queene, and that this was my birth-day, 36 years old, that I did kiss a Queene." In 1776 the body was placed in the Villiers' vault in S. Nicholas' Chapel, and was only removed to Henry V.'s Chantry by special permission of Queen Victoria in 1878.

The Coronation Chairs, etc.—Of the two chairs, that on the left was made in Edward I.'s reign to enclose the stone of Scone, which roughly measures twenty-six inches long, sixteen wide, and eleven thick. A fourteenth-century tradition

describes it as the stone upon which Jacob rested his head at Beth-el. Passing thence to Egypt, it was carried to Spain, and about 700 B.C. it appears in Ireland on the "sacred hill of Tara," where the Irish kings are alleged to have been crowned upon it. All this is pure myth, as the geological formation of the stone clearly proves that it is of Scottish origin. According to Dean Stanley:

"Whatever may have been the previous wanderings of the relic, at Scone it assumes an unquestionable historical position. It was there encased in a chair of wood, and stood by a cross on the east of the romantic cemetery, on or beside the 'Mount of Belief,' which still exists. In it, or upon it, the Kings of Scotland were placed by the Earls of Fife. From it Scone became the 'Sedes principalis' of Scotland, and the kingdom of Scotland, the kingdom of Scone; and hence for many generations Perth, and not Edinburgh, was regarded as the capital city of Scotland. . . . Of all explanations concerning it, the most probable is that which identifies it with the stony pillow on which Columba rested, and on which his dying head was laid in his Abbey of Tosa; and if so, it belongs to the minister of the first authentic Western consecration of a Christian Prince—that of the Scottish chief, Aidan."

The chair was once painted and jewelled, and some small vestiges of the ornamentation may still be detected. It has only once left the Abbey, the occasion being the installation of Cromwell as Lord Protector in Westminster Hall. The chair on the right was made for the joint coronation of William and Mary. Between the two chairs are the Sword and Shield of State of Edward III., said to have been carried before him to France, and used at his and at all succeeding coronations. The sword is seven feet long, and weighs eighteen pounds, and is described by Dryden as "the monumental sword that conquered France."

The South Ambulatory and the Chapels of S. Benedict, S. Edmund, and S. Nicholas.

The tombs of Richard II. and his Queen, of Edward III. and of Queen Philippa, should be carefully examined from the **South Ambulatory**, which we now propose to consider. The first object of interest is the tomb of Sebert. It consists of an arched recess in the wall, of the date 1308. As we have already seen, the identity of the person buried here is uncertain. The tomb has always been shown as that of

King Sebert, the legendary founder of the Abbey. The angle between the ambulatory and the south transept is occupied by the little **Chapel of S. Benedict**, the founder of the order to which the monks of Westminster belonged. The chapel is closed to the public, but may be seen either from the ambulatory or the transept. Under the windows are three of the trefoiled arches which formed part of the arcade running right round the church. In the floor are fragments of old tiles with armorial devices.

"Under the central trefoiled arch, on the south side, is a mural monument with kneeling figure to GABRIEL GOODMAN (*d.* 1601), Dean of Westminster in Queen Elizabeth's reign. On the east side of the chapel, where the altar formerly stood, is the huge tomb of FRANCES HOWARD, Countess of Hertford (*d.* 1598), with a recumbent figure. The Countess was the daughter-in-law of the Protector Somerset. Below the pavement ABBOT CURTLINGTON (*d.* 1333) was buried, but the brass which marked the spot has disappeared. The north side of the chapel is filled up by the altar tomb of SIMON LANGHAM (*d.* 1376). He was Archbishop of Canterbury, Cardinal Bishop of Praeneste and Abbot of Westminster. The upper and lower slabs of the tomb are of Purbeck marble, but the sides of the tomb, which are adorned with shields of arms, and the effigy are of alabaster. A fragment of the inscription remains. The canopy of wood and other ornaments have disappeared. Close by is the raised tomb with a brass of DR. BILL (*d.* 1561), who was Dean of Westminster in 1560. The large tomb with recumbent figures is that of LIONEL CRANFIELD, Earl of Middlesex (*d.* 1645), and ANNE, his wife. The Earl was Lord High Treasurer under James I. A mural tablet on the south wall is to the memory of GEORGE, second son of Bishop Sprat, who died in 1683. JOHN SPOTTISWODE, Archbishop of St. Andrews (*d.* 1639), and WILLIAM VINCENT, Dean of Westminster (*d.* 1815), are also buried in the chapel."

Under a segmental arch between this chapel and that of S. Edmund is a small altar-tomb covering the remains of KATHERINE, daughter of Henry III., who died in 1257, aged five, and Richard, John, and Edward, his sons, all of whom died in infancy. With them were afterwards laid four children of Edward I. The little monument was once richly decorated with mosaic, similar to that on Henry III.'s tomb, and had images made of brass and silver.

In the pavement of the Sanctuary are the graves of DR. BILSON, Bishop of Winchester (*d.* 1616); SIR JOHN GOLOFRE (*d.* 1396), who was Richard II.'s Ambassador to France; and PHILIP LUDLOW. Near the entrance to S. Edmund's Chapel is buried ROBERT TOUNSON (*d.* 1621), who was Dean of Westminster, and afterwards Bishop of Salisbury.

S. Edmund's Chapel.—Of the chapels surrounding the choir this appears to have been held in the highest estima-

S. B. Bolas & Co., photo.]

S. EDMUND'S CHAPEL

tion by the Plantagenet kings. An ancient wooden screen separates it from the south ambulatory. The S. Edmund to whom the chapel is dedicated is the martyred King of

East Anglia and not S. Edmund, Archbishop of Canterbury. The first tomb on the right as we enter is that of WILLIAM DE VALENCE, EARL OF PEMBROKE (*d.* 1296), half-brother of Henry III.

"It was erected by his son Aymer. The lower portion is of stone, ornamented with heraldic panelling. On this is an oaken coffer, which has evidently been entirely coated with metal, the sides being ornamental, with shallow arcadings of which little but the wooden framing still remains. On this, lastly, is a recumbent effigy, which still retains its coat of richly gilt and enamelled metal. The blazonry of the shield also remains in good condition. From the style of the work Mr. Burges is of opinion that all the upper portion of the monument was actually executed in Limoges, which was famous for its champlevé enamel, and whence similar tombs are known to have been exported, though this is now probably a unique specimen, so far as this country is concerned. The small portions that are left of the enamel, besides the surface of the shield, indicate workmanship of much greater merit than modern work, and show that the tomb, when it retained the numerous metal figures which probably occupied niches in the metal-work arcade, must have been a work of great beauty. An indulgence of a hundred days was granted to all who prayed 'for the soul of this Valence at his tomb.'"[1]

EDWARD TALBOT, EARL OF SHREWSBURY (*d.* 1617), and JANE, his wife. A fine Elizabethan work with recumbent figures of the deceased. At the feet of the countess is an effigy of her little daughter kneeling.

SIR RICHARD PECKSALL (*d.* 1571). He was master of the Buckhounds to Queen Elizabeth. Pecksall is represented kneeling between his two wives. The four small figures below the inscription represent his daughters.

SIR BERNARD BROCAS (*d.* 1396). For his services in the wars against the Moors he was granted the device of a crowned Moor's head as a crest. This is a canopied altar-tomb of stone, somewhat commonplace in execution. It was formerly coloured. The figure is probably a restoration.

SIR HUMPHREY BOURCHIER, killed at the Battle of Barnet in 1471. The brass figure has disappeared, but the helmet and other decorations remain.

Under a stone in the pavement lies EDWARD BULWER-LYTTON, LORD LYTTON (*d.* 1873), distinguished as a novelist, dramatist, and politician.

JOHN, LORD RUSSELL (*d.* 1584), son of the 2nd Earl of Bedford, whom he predeceased. He is represented in his robes. At his feet lies the figure of his son Francis. There are epitaphs in English, French, and Latin.

ELIZABETH RUSSELL (*d.* 1601), daughter of the above. The monument consists of a decorative pedestal, on which "is set the Statue of this young Lady, reposing herself in a curious wrought Osier Chair." She points to a skull at her feet.

LADY JANE SEYMOUR (*d.* 1560), daughter of Protector Somerset. (A mural tablet.)

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[1] *Westminster Abbey Historically Described.*

LADY KATHERINE KNOLLYS (*d.* 1568), niece of Queen Anne Boleyn, whom she attended on the scaffold. (A mural tablet.)

FRANCIS HOLLES (*d.* 1622), son of the Earl of Clare. He died at the age of eighteen, after serving in the Flemish Wars. A seated figure in Roman armour, the work of *Nicholas Stone.*

FRANCES GREY, DUCHESS OF SUFFOLK (*d.* 1556), the mother of Lady Jane Grey. The tomb has a recumbent figure.

A miniature altar-tomb close by commemorates WILLIAM and BLANCHE, the infant children of Edward III., who died in 1340. On it are two finely modelled alabaster effigies twenty and a half inches in length; one of these has the feet sawn off. The inscription and ornament have disappeared.

NICHOLAS MONK, BISHOP OF HEREFORD (*d.* 1661), brother of General Monk. A huge pyramidical monument.

Close to it is a tablet to JOHN PAUL HOWARD, EARL OF STAFFORD (*d.* 1762).

On the east side of the entrance is the tomb of JOHN OF ELTHAM, EARL OF CORNWALL (*d.* 1334). He was the second son of Edward II., and died in his nineteenth year. Of this monument Mr. Hare writes as follows:

"The effigy is of great antiquarian interest from the details of its plate armour. The prince wears a surcoat, gorget, and helmet, the last open in front to show the features, and surrounded by a coronet of large and small trefoil leaves alternated, being the earliest known representation of the ducal form of coronet. Two angels sit by the pillow, and around the tomb are mutilated figures of the royal relations of the dead. The statuettes of the French relations are towards the chapel, and have been cruelly mutilated, but the English relations facing S. Edward's Chapel have been protected by the strong oak screen, and are of the most intense interest. Edward II., who is buried in Gloucester Cathedral, is represented here. Here, on the left hand of the husband whose cruel murder she caused, is the only known portrait of the wicked Isabella the Fair, daughter of Philip le Bel, who died at Castle Rising in 1358; she wears a crown at the top of her widow's hood, and holds a sceptre in her right hand. Here, also, alone can we become acquainted with the characteristics of her aunt, the stainless Marguerite of France, the grand-daughter of St. Louis, who at the age of twenty became the second wife of Edward I., and, dying at Marlborough Castle in 1317, was buried in the Grey Friar's Church in London; she wears a crown of fleur-de-lis over her widow's veil. This tomb of Prince John was once shaded by a canopy of exquisite beauty, supported on eight stone pillars—a forest of gothic spires intermingled with statues; it was destroyed in a rush of spectators at the funeral of the Duchess of Northumberland in 1776. Fuller mentions John of Eltham as the last son of a king of England who died a plain Earl; the title of Duke afterwards came into fashion."

In the centre of the chapel are three tombs. That of ELEANOR DE BOHUN, DUCHESS OF GLOUCESTER (*d.* 1399), has on its surface the finest brass in the Abbey. It represents the duchess in the conventual dress of a sister of Barking Nunnery. The adjacent tomb of ROBERT DE WALDEBY, ARCHBISHOP OF YORK (*d.* 1397), has also a fine brass.

The third of the tombs is that of MARY, COUNTESS OF STAFFORD (*d.* 1693–4). Near this lies HENRY FERNE, BISHOP OF CHESTER (*d.* 1662). The slab in the pavement has four shields and a mitre in brass.

Returning to the ambulatory, we pass on the right wall the marble bust of RICHARD TUFTON (*d.* 1631), who gave his name to Tufton Street, Westminster.

The grave of SIR HENRY SPELMAN, the antiquary, who died in 1641, is near to the entrance of **S. Nicholas' Chapel.**

An embattled stone screen in the Perpendicular style, consisting of three tiers of quatrefoiled arches, erected probably in the reign of Henry IV., separates the chapel from the ambulatory. It is adorned with a frieze of shields and roses, and was once coloured. S. Nicholas, to whom this chapel is dedicated, became Bishop of Myra when very young, and was the patron of children. Queen Eleanor presented the saint's finger and other relics to the Abbey. It will be noticed that this chapel has four windows, that of S. Edmund having only three. The tracery is the same in both of them.

The first tomb on the right as we enter is that of PHILIPPA, DUCHESS OF YORK (*d.* 1431 or 1433). She was daughter of John, Lord Mohun, and successively married Sir John Golofre, Edward, 2nd Duke of York, grandson of Edward III., and Lord Fitzwalter. Her effigy is in a long cloak, with a wimple and plaited veil. The tomb, the oldest in the chapel, in the centre of which it originally stood, was formerly surmounted with a canopy similar to that above the tomb of Edward III. This was "curiously painted with Azure, and decked with Stars of Gold, with our Saviour on the Cross." Other tombs commemorate:

ELIZABETH PERCY, DUCHESS OF NORTHUMBERLAND (*d.* 1776). The tomb was designed by *Adam*, the sculptor being *Kead*. The Percy family have the right of burial in this chapel, and, in spite of public opinion, they still insist on it.

WINIFRED, MARCHIONESS OF WINCHESTER (*d.* 1586). A small

Elizabethan monument of coloured marbles. Above this is the effigy of ELIZABETH CECIL, LADY ROSS (*d.* 1591).

A fine canopied altar-tomb is to WILLIAM DUDLEY, sometimes known as Sutton (*d.* 1483), who was first Dean of Windsor and afterwards Bishop of Durham. The brass figure of the bishop and the inscription are gone. The tomb resembles that of Sir B. Brocas in S. Edmund's Chapel.

An ugly obelisk of white marble, on a black pedestal supporting an urn containing the heart of ANNE SOPHIA (*d.* 1605), who was the infant daughter of Count Bellamonte, French Ambassador to James I.

The tomb erected by the great Lord Burleigh to his wife, MILDRED CECIL (*d.* 1589), and to his daughter ANNE VERE, COUNTESS OF OXFORD (*d.* 1588). This huge so-called Corinthian structure is twenty-four feet high. The Latin inscriptions were written by Lord Burleigh, who is represented in his robes of State on the upper part of the tomb as a "venerable grey-headed old man, kneeling." Lord Burleigh himself lay in state here, but was buried at Stamford. In addition to the figure of Burleigh, the tomb has effigies of his son Robert and his granddaughters Elizabeth, Bridget, and Susannah, children of the Countess of Oxford.

SIR GEORGE FANE (*d.* 1618), and ELIZABETH his wife. A mural monument with kneeling figures.

NICHOLAS, LORD CAREW, and MARGARET, his wife (both died in 1470). A plain altar-tomb, from which brass shields and inscriptions are missing.

NICHOLAS BAGENALL, an infant of two months, "by his nyrs unfortunately overlay'd" (1688). An ungainly black pyramid and urn.

ANNE SEYMOUR, DUCHESS OF SOMERSET (*d.* 1587). The widow of the great Protector, and aunt of Edward VI. The effigy of the duchess in alabaster lies under a recessed arch.

LADY JANE CLIFFORD (*d.* 1679). An urn shaped sarcophagus.

ISABELLA SUSANNAH (*d.* 1812), wife of the Earl of Beverley. (The monument is by *Nollekens.*)

ELIZABETH CECIL (*d.* 1591). The wife of Robert Cecil, Burleigh's son, afterwards Earl of Salisbury, has an altar-tomb with rhyming epitaph.

A brass close by is to SIR HUMPHREY STANLEY (*d.* 1505), who was knighted by Henry VII. at the Battle of Bosworth.

In the centre of the chapel is the altar-tomb of SIR GEORGE VILLIERS (*d.* 1605), and MARY his second wife (*d.* 1632). They were the parents of the famous Duke of Buckingham. Lady Villiers, at her son's request, was created Countess of Buckingham by James I., and erected this tomb at a cost of £560. (*Nicholas Stone* was the sculptor.)

We now return to the South Ambulatory and get a view of the elaborate carving of the side of Henry V.'s Chantry.

Near to Queen Philippa's tomb is a fine bust (by *Fanelli*) of Sir ROBERT AYTON (*d.* 1637), the poet, secretary to Queen Anne of Denmark and Queen Henrietta Maria. Opposite is a tablet to Sir THOMAS INGRAM (*d.* 1671), the loyal supporter of Charles I. and Charles II.

Beneath the pavement lies ABBOT BERKYNG (*d.* 1246), one of the witnesses of Magna Charta. The brass has gone.

The North Ambulatory and the Chapels of S. Paul, S. John Baptist, S. Erasmus, and Islip's Chapel.

As we pass into the **North Ambulatory** we notice, close to the steps leading to Henry VII.'s Chapel, the tomb of Edward Hyde, Earl of Clarendon, who died in exile at Rouen. The historian of the Civil Wars and the Restoration,

H. N. King, photo.]
THE NORTH AMBULATORY AND KING EDWARD I.'S TOMB.

although he was the grandfather of Queen Mary II. and Queen Anne, lay for two centuries under a nameless stone, the present inscription being cut in 1867.

"At this spot," says Mr. Hare, "we must look upon the richly-sculptured arch of Henry V.'s Chantry. It is this arch which was so greatly admired by Flaxman. The coronation of Henry V. is here represented as it was performed in this church by Thomas Arundel, Archbishop of Canterbury, and

Henry Beaufort, the uncle of the king." From here, also, we obtain views of the beautiful tombs of Queen Eleanor and Henry III.

We now enter **S. Paul's Chapel.** This chapel corresponds with that of S. Nicholas on the south side. The wall-arcading has disappeared to make room for monuments, to which the screen, separating the chapel from the ambulatory, has likewise been sacrificed. The cloth which held S. Paul's head, after Nero's decapitation of him at Rome, and other relics, were presented to the Abbey by the Confessor, and preserved here. Hearing mass in S. Paul's Chapel formerly conferred an indulgence for two years and twenty days. The banners suspended on the east side were carried at the funerals of the Delavel family, who were buried here at the beginning of the eighteenth and nineteenth centuries. The tombs, beginning from the right, are as follows:

LUDOWICK ROBSERT (*d.* 1431) and his wife ELIZABETH. Robsert was made Henry V.'s standard-bearer for his valour at Agincourt.

"In structural ingenuity Mr. Burges regards the tomb as one of the most remarkable in the church. It partly forms the screen which is carried over it, and the extra projection of the double tomb on the inner side of the screen is carried off by the use of flying buttresses, which, in turn, are made to assist in the introduction of lions and eagles supporting banners, the staves of which form parts of the buttresses, whilst the banners fill up the angles of the canopy. The plain stone beams forming part of the canopy have painted coats-of-arms."—*Westminster Abbey Historically Described.*

The tomb was seriously injured by the erection of Chantrey's colossal monument of the great engineer, JAMES WATT, who died in 1736, and was buried at Handsworth, near Birmingham. This huge production, which cost over £6,000, is poor in execution and totally inappropriate to its surroundings. It had to be dragged in over Robsert's tomb, and the pavement gave way beneath it, "disclosing rows upon rows of gilded coffins."

ANNE, LADY COTTINGTON (*d.* 1633). A fine metal bust by Hubert le Sœur, to whom we owe the equestrian statue of Charles I. at Charing Cross. Beneath is the recumbent effigy of FRANCIS, LORD COTTINGTON (*d.* 1652), Ambassador from Charles II. to Spain. The monument is by the Florentine sculptor, *Fanelli.*

FRANCES SIDNEY, COUNTESS OF SUSSEX (*d.* 1589). She was Sir Philip Sidney's aunt, and founded Sidney-Sussex College, Cambridge. The monument, which has her recumbent statue in rich Elizabethan costume, takes the place of the altar. The feet rest on a porcupine—the Sidney crest.

DUDLEY CARLETON, VISCOUNT DORCHESTER (*d.* 1632). He was Secretary of State in Charles I.'s reign. With him is buried his first wife, ANNE GARROD (*d.* 1627). The tomb was executed by *Nicholas Stone*, and cost £200.

SIR THOMAS BROMLEY (*d.* 1587), Lord Chancellor under Elizabeth. He presided at the trial of Mary, Queen of Scots. Dart tells us that the tomb is "a magnificent monument of Alabaster, with Pillars of Marble and Lydian, gilt, on which is the Effigy of an ancient Person in a Chancellor's gown, with eight Children kneeling at his Feet." The official purse appears at the back, and above, in the spandrels, are the figures of Fame and Immortality with trumpets.

SIR JAMES FULLERTON (*d.* 1630–1) and his wife. He was First Gentleman of the Bedchamber to Charles I. The altar-tomb is of marble, with effigies in alabaster.

Near the foot of this monument was buried ARCHBISHOP USHER (*d.* 1656). The State funeral was paid for by Cromwell, although the Archbishop was a friend of Charles I.

SIR JOHN PUCKERING (*d.* 1596), who prosecuted Mary, Queen of Scots, and became Keeper of the Great Seal in Elizabeth's reign. The monument was erected by his widow, who added her own statue. Their eight children kneel below.

SIR HENRY BELAYSE (*d.* 1717). The monument is by *Scheemakers*. A wretched bust (by *W. D. Keyworth*) of SIR ROWLAND HILL (*d.* 1879), the originator of Penny Postage, is attached to the side of this tomb.

The centre of the chapel is occupied by the altar-tomb of SIR GILES DAUBENY (*d.* 1507) and his wife ELIZABETH. He was Lord-Lieutenant of Calais and chamberlain to Henry VII. The tomb is of Purbeck marble with alabaster effigies; that of the knight representing him in plate armour with the full insignia of the Order of the Garter.

Returning to the ambulatory, we notice the monument of WILLIAM PULTENEY, EARL OF BATH (*d.* 1764), by *Wilton*. Farther west is the same sculptor's monument of ADMIRAL HOLMES (*d.* 1761). Beyond is the grave of SIR JOHN WINDSORE (*d.* 1414), "A great commander in the wars in Ireland, and the battle of Shrewsbury with Henry IV." On the stone is a brass plate with a rhyming Latin inscription.

JOHN PYM (*d.* 1645). The popular Leader in the Long Parliament was buried with great pomp under Sir John Windsore's gravestone. The body was disinterred and flung, with those of other Parliamentary leaders, into a pit outside the Abbey walls in 1661.

WILLIAM STRODE (*d.* 1645), the "Parliament Driver," whose body shared the same fate as that of Pym.

The so-called **Chapel of S. Erasmus** forms the entrance to the Chapel of S. John Baptist. The Chapel, or Shrine, of S. Erasmus is entered from the ambulatory by a doorway

which dates from the reign of Richard II., and is of singular beauty.

"It is a low arch, supported by clustered pillars. The shield on the right bears the old arms of France and England quarterly—*viz*, semée of fleurs-de-lis and three lions passant gardant, and that on the left the arms of Edward the Confessor. Above is 'Sanctus Erasmus' in black (once golden) letters, and over this is an exquisitely sculptured niche with a moulding of vine-leaves. The iron stanchion which held a lamp still remains by the entrance, and within are a holy-water basin and a bracket for the statue of S. Erasmus (a Bishop of Campania, martyred under Diocletian), with the rays which once surrounded the head of the figure still remaining on the wall. The sculptured canopy-work originally belonged to a chantry dedicated by Queen Elizabeth Woodville to S. Erasmus in the old lady-chapel, and was placed here when King Henry VII.'s Chapel was built."—*Hare.*

Over the entrance is a tablet to DR. WILLIAM BARNARD, BISHOP OF LONDONDERRY (*d.* 1768), and on either side the curious monument of (east side) JANE CREWE (*d.* 1639), and (west side) JULIANA CREWE (*d.* 1621).

The Chapel of S. John Baptist.—This chapel was originally separated from the ambulatory by a wooden screen with a doorway in the centre. This has given way to a line of tombs. The place of the altar is now taken up by Lord Hunsdon's monument, near to which the aumbries may still be seen. As we pass round the chapel to the right we find the following monuments:

ESTHER DE LA TOUR DE GOUVERNET (*d.* 1604). A slab.

MRS. MARY KENDALL (*d.* 1710). A mural monument with kneeling figure.

The gravestone of ROBERT DEVEREUX, EARL OF ESSEX (*d.* 1646), Parliamentary general, is close by.

GEORGE FASCET, Abbot of Westminster from 1498 to his death in 1500. A Perpendicular altar-tomb with canopy.

In the place formerly occupied by the effigy is the supposed stone coffin of THOMAS MILLYNG, Abbot of Westminster from 1469 to 1474, which was removed from the centre of the chapel when the Earl of Exeter's tomb was erected there.

THOMAS RUTHALL, BISHOP OF DURHAM (*d.* 1523). He was private secretary to Henry VIII., and died from grief at sending the king an inventory of his own great riches in mistake for some State papers. The tomb and effigy of freestone are much injured. There are fragments of a canopy.

RICHARD HARWEDEN (or HAROUNDEN), Abbot of Westminster, 1420 to 1440, is buried near.

WILLIAM DE COLCHESTER, Abbot of Westminster from 1386 till his death in 1420. It is said of him that he took a leading part in a plot to

restore Richard II. His death is alluded to by Shakespeare, *Richard II.*, Act V., Sc. VI., in the lines:

> "The grand conspirator, Abbot of Westminster,
> With clog of conscience and sour melancholy,
> Hath yielded up his body to the grave."

The altar-tomb is of freestone, the decayed effigy being a portrait. The vestments are rich. At the pillow are two angels, and a spaniel lies at the feet. Above this tomb is a tablet (by *Nollekens*) to LIEUTENANT-COLONEL MACLEOD, who was killed at Badajos in 1812. Another tablet commemorates ELIZABETH SAVILLE, COUNTESS OF MEXBOROUGH (*d.* 1821).

HENRY CAREY, BARON HUNSDON, K.G. (*d.* 1596). He was first-cousin to Queen Elizabeth, and was placed at the head of the thirty thousand men who formed the queen's body-guard at the time of the Armada. This so-called "Corinthian" tomb is the tallest in England, being thirty-six feet high. In the Hunsdon vault are buried LADY EURE (*d.* 1618), to whom Spenser dedicated his *Mother Hubbard's Tale*, and LADY ALICE VAUGHAN (*d.* 1689), an incident in whose early life was the foundation of Milton's *Comus*.

The next tomb is ascribed to HUGH DE BOHUN and his sister MARY, children of Elizabeth, daughter of Edward I., by Humphrey de Bohun, Earl of Hereford. The tomb is coffin-shaped, and is ornamented with a trefoiled arcade. The probable date is about 1300. Mr. Burges conjectures that it was moved from the Confessor's Chapel by Richard II. to make room for the tomb of himself and his wife.

A tablet to THOMAS CARY (*d.* 1649). He was Gentleman of the Bedchamber to Charles I.

COLONEL EDWARD POPHAM (*d.* 1651), a Parliamentary general "distinguished by land and sea."

SIR THOMAS VAUGHAN (*d.* 1483), treasurer to Edward IV. The Purbeck monument consists of a base, with a canopy supported by a Tudor arch. A brass represents the knight in full armour.

In the centre of the chapel is the tomb of THOMAS CECIL, EARL OF EXETER (*d.* 1622), eldest son of Lord Burghley. His first wife, DOROTHY NEVILL, is buried with him, and her effigy is on the right side. The space on the left side was reserved for a similar effigy of the second wife, Frances Bridges; but she indignantly declined the left side, and was buried in Winchester Cathedral.

Islip's Chapel.—Of this small rectangular chapel, which adjoins that of S. John Baptist, Mr. Bell says that it

"was screened off and vaulted by Abbot Islip before his death, which occurred in 1532, to hold his own tomb. It is, in fact, a chantry consisting of a vaulted basement and upper storey. All that remains of the tomb is now a table in front of the window in the basement. It formerly stood in the centre of the floor space, and consisted of a lower slab of black marble, upon which were two pairs of slender brass pillars, supporting another similar slab, which still remains. On the lower one was an alabaster figure representing, according to one account, the abbot

in Eucharistic vestments, and, according to another, his skeleton in a shroud. Whether the upper chapel (in which the wax effigies are now exhibited) was used as a chantry for the commemoration of the deceased abbot, or was designed solely for the service of the saint whose altar he displaced, seems to be doubtful."—*Westminster Abbey Historically Described.*

H. N. King, photo.]
WAX EFFIGY OF CHARLES II.

The abbot's rebus (an eye with a slip of a tree grasped in a hand, or a man slipping from the branch of a tree) is repeated many times, both inside and outside the chapel. We have touched upon Islip's share in adding to and restoring the various parts of the Abbey in a previous chapter. In a nameless grave in this chapel lies ANNE MOWBRAY, daughter of the Duke of Norfolk, who in 1477 was married in childhood to Richard, son of Edward IV. The place of the altar in Islip's Chapel is taken by a monument to the younger SIR CHRISTOPHER HATTON (*d.* 1619).

The Wax Effigies.—The upper part of Islip's chapel is devoted to the exhibition of the wax effigies, which constitute one of the most popular of what may be called the minor sights of the Abbey. The custom of carrying a "lively effigy" of the deceased at the obsequies of a great man may be traced to the Roman Commonwealth. In England it obtained as

early as the fourteenth century. The older effigies were made of wood and plaster: that of Henry V., as we have seen, was made of "boyled hides," or what is generally called "cuir bouillé." In the seventeenth century the figures of Edward I. and Queen Eleanor, Edward III. and Queen Philippa, Henry V. and his queen, Henry VII. and Elizabeth of York, James I. and Anne of Denmark, and their son, Prince Henry, could still be recognised. Dart, however, tells us "there were many of them, but sadly mangled, some with their faces broke, others broke in sunder, and most of them stripped of their robes, I suppose by the late rebels. I observe the ancientest have escaped best, I suppose by reason that their cloaths were too old for booty." The shattered remains of these are not shown, but eleven others in a tolerable state of preservation can still be seen. The oldest is that of CHARLES II., which stood beside his grave in Henry VII.'s Chapel. The face was no doubt modelled at the time of his death. He wears the actual robes of the Garter. The effigy of ELIZABETH is a restoration of the contemporary one (which was worn out in 1708), dating only from 1760. The queen's expression is very weird—even ghoulish. A better representation may be seen in her tomb in Henry VII.'s Chapel. The original effigy was carried at her funeral on April 28, 1603.

Next to Elizabeth, in one case, are the figures of WILLIAM AND MARY. The latter is much taller than her husband, who is placed on a stool to equalise matters. Mary's robes of purple velvet over a brocaded skirt are interesting. QUEEN ANNE comes next. The fat figure, with hair flowing on the shoulders, is crowned and has the orb and sceptre. Close by is the dilapidated figure of GENERAL MONK. "LA BELLE STUART" (FRANCES, DUCHESS OF RICHMOND), appears "in the very robes her Grace wore at the Coronation of Queen Anne." Her pet parrot is perched beside her. In the glass case in the centre of the chantry is the effigy of her son, EDMUND SHEFFIELD, last Duke of Buckingham, who died, aged nineteen, at Rome in 1735. This effigy was the last actually carried at a funeral. The fees paid by sightseers to see the waxworks were in the eighteenth century a perquisite of the minor canons. To increase the attractions of the show they added a worthless effigy of LORD CHATHAM

in 1779. As a counter-attraction to Nelson's tomb in S. Paul's, they likewise set up a figure of the great admiral, which is interesting, as the dress was really his own, except the coat. The waxworks in Pope's time were ridiculed as *The Ragged Regiment* and *The Play of Dead Volk.* The chantry contains the chest in which the remains of Major André were brought from America in 1821.

Before proceeding to the chapels of the north transept the remaining tombs in the north ambulatory may be examined.

A little to the west of the entrance to Islip's Chapel we have the monument by Burman to BISHOP BRIAN DUPPA (*d.* 1662), who was tutor to Charles II., and was at Carisbroke with Charles I. He successively filled the Sees of Chichester, Salisbury, and Winchester.

EARL LIGONIER (*d.* 1770), one of Queen Anne's generals. (Statue by *Moore.*)

GENERAL JAMES WOLFE (*d.* 1759), the hero of Quebec, is buried at Greenwich. This monument (by *Joseph Wilton*) was erected by the king and Parliament in 1772 at a cost of £3,000. The tombs of Esteney and Harpendon were ruthlessly put aside to make room for it. The bronze bas-relief by Cizzoldi represents the landing of the British and their ascent of the Heights of Abraham.

SIR JOHN HARPEDON (*d.* 1457), a brass (at the back of the tomb of Aymer de Valence) representing Sir John in full armour. Near this is the tomb of ABBOT JOHN ESTENEY (*d.* 1457), whose brass represents him in Eucharistic vestments within a triple-arched canopy. These tombs were formerly part of the screen opposite the Chapel of S. John the Evangelist, which was removed to make room for Wolfe's monument.

Two monks of the Abbey, THOMAS BROWN and HUMPHREY ROBERTS (*d.* 1508) and SIR THOMAS PARRY (*d.* 1560) are buried beneath the floor of the ambulatory.

Near to the entrance of S. John the Evangelist's Chapel is a medallion (by *Hayward*) to LIEUTENANT-GENERAL OUGHTON (*d.* 1780).

THE CHAPELS OF THE NORTH TRANSEPT.

The Chapels of S. John the Evangelist, S. Michael, and S. Andrew occupy the three northernmost bays of the east aisle of the north transept. These chapels were formerly divided from one another and from the ambulatory and transept by carved and painted wooden screens, being entered from the transept by three separate doorways. Abbot Esteney gave a screen of the fifteenth century, described as being "finely carved, gilt, and adorned with arms of several of our nobility," which separates S. John's Chapel from the ambulatory. A fragment can still be seen on the transept

side. S. Michael's screen was removed to make room for the tomb of the Duke of Newcastle; while the screen of S. Andrew's fell before the monument of John Holles. Relics were given to the chapels by the Confessor and Henry I.'s Queen, Maude. The Lower House of Convocation held sittings in this part of the church in the seventeenth century. Heepe, writing in 1681, says: "This

H. N. King, photo.]
MONUMENT OF SIR FRANCIS VERE.

chappel [S. Michael's], with parts of the Chappels of St. John the Evangelist and St. Andrew, are now taken up and the monuments almost covered by the scaffolds placed here, being made use of at present for the Lower Convocation House."

The Chapel of S. John the Evangelist.—The tombs and monuments are as follows:

CAPTAIN EDWARD COOKE (*d.* 1799). A monument (by *Bacon, jun.*) erected by the East India Company for his capture of a French frigate in the Bay of Bengal.

CLEMENT SAUNDERS (*d.* 1695), "Carver in Ordinary" to Charles II., James II., and William III. He left special bequests to insure his burial in the Abbey.

SIR FRANCIS VERE (*d.* 1609). Mr. Hare tells us that he "commanded the troops in Holland in the wars of Elizabeth, and gained the battle of Nieuport. This noble tomb was erected by his widow, and is supposed to be copied from that of Count Engelbrecht II. of Nassau at Breda. Sir Francis is represented in a loose gown, lying low upon a mat, while four knights bear as canopy a slab supporting his armour, in allusion to his having fallen a victim in sickness to the death he had vainly courted on the battlefield.

> 'When Vere sought death arm'd with the sword and shield,
> Death was afraid to meet him in the field;
> But when his weapons he had laid aside,
> Death, like a coward, struck him, and he died.'

"The supporting knights are noble figures. One day Gayfere, the Abbey mason, found Roubiliac, who was superintending the erection of the Nightingale monument, standing with folded arms, and eyes fixed upon one of them, unconscious of all around. 'Hush! he vill speak presently,' said the sculptor, deprecating the interruption."

REAR-ADMIRAL JOHN STORR (*d.* 1783). (A bust by *Tyler.*)

MAJOR-GENERAL SIR GEORGE HOLLES (*d.* 1626). (Statue in classical costume with bas-relief by *Stone.*)

AUBREY DE VERE, EARL OF OXFORD (*d.* 1703).

GRACE SCOT (*d.* 1645). Tablet with the epitaph:

> "Her that will give my Grace but what is Hers,
> Must say her Death hath not
> Made only her deare *Scot*
> But Vertue, Worth, and Sweetnesse Widowers."

ADMIRAL SIR GEORGE POCOCK (*d.* 1793). (Medallion by *Bacon.*)

SIR GILBERT LORT (*d.* 1744). Columns and entablature.

SIR JOHN FRANKLIN (*d.* 1847). The great Arctic explorer, who was lost when completing his discovery of the North-West passage, has a bust by *Noble* with an epitaph by *Tennyson.*

The Chapel of S. Michael.

CATHERINE, LADY ST. JOHN (*d.* 1614-15), maid of honour to Queen Elizabeth. A stiff Elizabethan figure on a tomb. On the floor close by is a slab inscribed: "*Theodorus Palæologus*—1644." He claimed descent from the last Christian Emperors of Constantinople.

LADY ELIZABETH NIGHTINGALE (*d.* 1731) (not 1734). She was daughter of Earl Ferrars, and wife of Mr. Gascoigne Nightingale. This is generally considered *Roubiliac's* masterpiece, and, though very melodramatic, is effective. John Wesley considered it the finest tomb in the Abbey, and it is to be feared that his opinion is popularly shared. Allan Cunningham tells us:

"The dying woman would do honour to any artist. Her right arm

and hand are considered by sculptors as the perfection of fine workmanship. Life seems slowly receding from her tapering fingers and her quivering wrist. Even Death himself—dry and sapless though he be—the very fleshless cheeks and eyeless sockets seem flashing with malignant joy."

Dean Stanley records:

"It was whilst engaged on the figure of Death, that Roubillac one day, at dinner, suddenly dropped his knife and fork on his plate, fell back in his chair, and then darted forwards, and threw his features into the strongest possible expression of fear—fixing his eye so expressively on the country lad who waited, as to fill him with astonishment. A tradition of the Abbey records that a robber, coming into the Abbey by moonlight, was so startled by the same figure as to have fled in dismay, and left his crowbar on the pavement."

Between this Chapel and the last is a monument to WILLIAM MOORE.

SARAH, DUCHESS OF SOMERSET (*d.* 1692). Behind this tomb are fragments of the ancient reredos and altar-slab of the chapel.

ADMIRAL KEMPENFELT, drowned in the *Royal George* off Spithead in 1782; buried at Alverstoke. The sinking ship and apotheosis of the admiral are represented by *Bacon, jun.*

ALGERNON, EARL OF MOUNTRATH, and his Countess, DIANA. (A large monument by *Joseph Wilton.*)

The Chapel of S. Andrew.

On the floor is a stone to EDMUND KYRTON (*d.* 1466), Abbot of Westminster from 1440 to 1462.

MRS. ANNE KIRTON (*d.* 1603). An absurd tablet.

The EARL OF KERRY (*d.* 1818) and the COUNTESS (*d.* 1799). An altar tomb.

THOMAS TELFORD (*d.* 1834). A statue (by *E. H. Bailey*) of the great engineer, who is buried near to Stephenson.

SIR HUMPHREY DAVY (*d.* 1829). A tablet. The great physicist is buried at Geneva.

DR. MATTHEW BAILLIE (*d.* 1823), physician to George III. (Bust by *Chantrey.*)

SUSANNA JANE DAVIDSON (*d.* 1767). (Tablet by *Hayward.*)

MRS. SIDDONS (*d.* 1831). Buried at Paddington. A poor statue (by *Chantrey*), erected at Macready's expense. Close by is a representation of her brother, JOHN KEMBLE (*d.* 1823), as "Cato." It was designed by *Flaxman.*

SIR JAMES YOUNG SIMPSON (*d.* 1870). A monument (by *Brodie*) to the discoverer of chloroform, who is buried at Edinburgh.

DR. THOMAS YOUNG (*d.* 1829), learned in Egyptian hieroglyphics. (A tablet by *Chantrey.*)

HENRY, LORD NORRIS (*d.* 1601), his wife, and six sons. A cinquecento marble monument with recumbent figures in alabaster. Norris was Ambassador from Elizabeth to the French Court.

In this chapel are monuments to LIEUTENANT B. J. FORBES (*d.* 1791) and LIEUTENANT R. G. FORBES (*d.* 1799); GENERAL SIR CHARLES STUART (*d.* 1801), REAR-ADMIRAL THOMAS TOTTY (*d.* 1802), and LIEUTENANT-GENERAL WILLIAM ANNE VILLETTES (*d.* 1808).

S. B. Bolas & Co., photo.]

HENRY VII.'S CHAPEL, LOOKING WEST.

H. N. King, photo.]
EFFIGIES OF HENRY VII. AND QUEEN ELIZABETH OF YORK.

CHAPTER IV.

HENRY VII.'S CHAPEL.

In the first two chapters of this book, the site of Henry VII.'s Chapel, and the men to whom we owe its design, have been discussed, and a brief description of its exterior has been given. Before we consider the architecture of the interior and the monuments which adorn it, let us glance at its object and the circumstances which led to its erection. The chapel was originally designed to receive the remains of Henry VI., who was buried at Windsor. A licence for their removal was granted by Pope Julius II., and the Abbot of Westminster actually paid £500 (equal to £5,000 of our money) for the purpose; but the project was never carried out, though an altar to Henry VI.'s memory was afterwards erected in the new chapel at Westminster. This chapel became the mausoleum, not of Henry VI., but of Henry VII. Dean Stanley tells us:

"The Chapel of Henry VII. is indeed well called by his name, for it breathes of himself through every part. It is the most signal example of the contrast between his closeness in life, and his magnificence in the

structures he hath left to posterity—King's College Chapel, the Savoy, Westminster. Its very style was a reminiscence of his exile, being learned in France by himself and his companion Fox. His pride in its grandeur was commemorated by the ship, vast for those times, which he built, of equal cost with his chapel, which afterwards, in the reign of Mary, sank in the sea and vanished in a moment.

"It was to be his chantry as well as his tomb, for he was determined not to be behind the Lancastrian princes in devotion; and this unusual anxiety for the sake of a soul not too heavenward in its affections expended itself in the immense apparatus of services which he provided. Almost a second abbey was needed to contain the new establishment of monks, who were to sing in their stalls as long as the world shall endure. Almost a second shrine, surrounded by its blazing tapers, and shining like gold with its glittering bronze, was to contain his remains.

"To the Virgin Mary, to whom the chapel was dedicated, he had a special devotion. Her in all his necessities he had made his continual refuge; and her figure, accordingly, looks down upon his grave from the east end, between the apostolic patrons of the Abbey, Peter and Paul, with the holy company of heaven—that is to say, angels, archangels, patriarchs, prophets, apostles, evangelists, martyrs, confessors, and virgins, to whose singular mediation and prayers he also trusted, including the royal saints of Britain, St. Edward, St. Edmund, St. Oswald, St. Margaret of Scotland, who stand, as he directed, sculptured, tier above tier, on every side of the chapel, some retained from the ancient Lady Chapel, the greater part the work of his own age. Round his tomb stand his ten accustomed avours or guardian saints, to whom he calls and cries—St. Michael, St. John the Baptist, St. John the Evangelist, St. George, St. Anthony, St. Edward, St. Vincent, St. Anne, St. Mary Magdalene, and St. Barbara, each with their peculiar emblems,—so to aid, succour, and defend him, that the ancient and ghostly enemy, nor none other evil or damnable spirit, have no power to invade him, nor with their wickedness to annoy him, but with holy prayers to be intercessors for him to his Maker and Redeemer. These were the adjurations of the last mediæval king, as the chapel was the climax of the latest mediæval architecture. In the very urgency of the King's anxiety for the perpetuity of those funeral ceremonies, we seem to discern an unconscious presentiment of terror lest their days were numbered."

At the entrance to the chapel we are brought to what Dean Stanley calls a "solemn architectural pause." Here we may study three distinct architectural periods. "First," as Mr. Loftie says, "there is the early work of Henry III., who, it will be remembered, made a Lady Chapel here before he recommenced the rebuilding of the Confessor's church. Secondly, the next pier shows us the work done when the body of Henry V. was brought hither from France in 1422. Lastly, alongside of these two is the first column of the new and gorgeous structure with which Henry VII. replaced the

Lady Chapel of Henry III." The dimness of the approach materially enhances the effect of the superb building beyond, and it cannot be doubted that this comparative gloom, so far from being an accident, was deliberately intended. The arch-vault over the steps is finely panelled, but, on account of the absence of light, it is difficult of examination.

The building of the chapel occupied the first twelve years of the sixteenth century. It measures inside 104 ft. 6 ins. long by 69 ft. 10 ins. broad, and consists of a nave and aisles of four bays, the nave terminating in five small polygonal chapels, the style throughout being Perpendicular. The entrance is under a large central and two smaller side arches, which have six **Bronze Doors** of superb design and splendid workmanship, in which a number of Henry VII.'s devices appear. Among them we find the York and Lancaster Roses; the lions of England; the French fleur-de-lis; the Beaufort portcullis surmounted by a crown with the words *Altera Securitas*; the letters "H. R." crowned, and connected by a chain; a badge of a crown in a bush, an allusion to Henry's coronation at Bosworth; the Dragon of Cadwallader; the root of daisies, an allusion to his mother's name Margaret; the greyhound of the Devilles; and the falcon of Edward II. These symbolise Henry's ancestry and his various titles to the crown.

When we pass into the **Nave** of the chapel itself we are bewildered by the profusion of decoration.[1] And yet we see it stripped of much of its original ornament. Malcolm draws this picture of it before the Reformation:

"Then the windows were filled with painted glass, and the light which streamed through them was tinged with a warm glow of colours which brightened the brilliancy of the gold and silver utensils of the various altars and the embroidered vestments of the priests, at the same time touching one pendant of the roof with purple, another with crimson, and a third with yellow. The burning tapers, waving with every current of air, varied the strong shadows on the exquisite statues above them, and showed their features in every lineament. In the centre stood the vast cross of gold, the statue of the Virgin, and the high altar. Behind it the polished brazen screen, and within it the tomb and altar, glowing with the light of tapers. The sculptured walls and exquisite, minutely carved roof,

[1] Elaborate architectural descriptions of this wonderful chapel have been published by Cottingham, and by Brayley in Neall's work on Westminster Abbey.

bounded this unparalleled view, and, thanks to the skill of its architect, still enchants us, though all its accompaniments are buried in irretrievable ruin."

In the words of Washington Irving: "The very walls are wrought into universal ornament, encrusted with tracery and

H. N. King, photo.]
VAULT OF HENRY VII.'S CHAPEL.

scooped into niches, crowded with statues of saints and martyrs. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb."

Dean Stanley's statement that the style of the architecture of the chapel was learned in France requires qualification. One inclines rather to the opinion of Sir Gilbert Scott, expressed in his *Gleanings from Westminster Abbey*:

"It is hardly necessary to observe that this chapel is the richest specimen in existence of that peculiarly English style commonly known as the Tudor style, and of that very remarkable and admirable kind of vaulting known as fan-tracery vaulting, which is also peculiar to England. . . . We may consider the elaborate ornament as very much overdone in the eye of a more pure taste, but there is no denying that it has great richness of effect; and for the vaulting, that fan-tracery vaulting is the highest development of skill in construction, not only in the architect, but in the workmen."

The splendour of the architectural decorations is appropriately continued by the **Stalls**, which originally occupied only

S. B. Bolas & Co., photo.]

SUBSELLA: THE JUDGMENT OF SOLOMON.

three bays, the eastern bays on either side being divided from the body of the chapel by a stone screen. Additional seats were added when the chapel was re-fitted for the installation of the Knights of the Bath. The Order of the Bath was founded by Richard II., and reconstituted by George I. in 1725, the Deans of Westminster being created perpetual Deans of the Order. The banner of each Knight hangs over his stall, on the back of which is a copper plate emblazoned with his arms. The lower row of stalls is occupied by the esquires whose arms are affixed in like fashion. In the lower stalls are most of the famous series of miscalled *misereres* of the monks. These *subsellae* are adorned with curious sculptures in which the monastic and political life of the time is satirically treated. These carved stall-seats are exquisitely elaborate,

and should be attentively studied. One of the finials at the north-west angle represents Henry VII. himself.

The black and white marble pavement of the chapel was presented by Dr. Henry Killigrew, prebendary of the Abbey, who died in 1699. His gift is commemorated by a brass plate in the floor.

The centre of the chapel eastwards is occupied by the sumptuous **Tomb of Henry VII.** (*d.* 1509) and his wife, ELIZABETH OF YORK (*d.* 1503). The first burial in this chapel was that of the Queen, Elizabeth, who was laid in one of the side chapels, being moved afterwards to the chantry. The funeral of Henry VII. was of a magnificent character. From Richmond, where he died, the procession came to S. Paul's, where a service was held, and so on to Westminster, where, to use the phrase of Bacon, the king was buried "in one of the stateliest and daintiest monuments of Europe, both for the chapel and the sepulchre." The monument was the work of *Pietro Torregiano*, who completed it within twenty years of the king's death, living, meanwhile, within the precincts of the Abbey. Torregiano, a Florentine, was the rival of Michael Angelo, the cartilage of whose nose, in consequence of a trifling dispute, he broke "as if it had been paste." Perkins thus describes Henry VII.'s monument in his *Historical Handbook of Italian Sculpture*:

"This tomb, which is considered the best example of the Renaissance style in England, is made of black marble; its sides are divided into panels by bronze pilasters, which are ornamented with the king's emblems, the rose and the portcullis. The panels are filled with bas-reliefs, representing the Virgin and Child, the Archangel Michael trampling on Satan, SS. John the Baptist and Evangelist, George of England, Anthony of Padua, Christopher and Vincent (the king's two patron saints), the Magdalen and SS. Barbara and Anne. Armorial bearings, with the quarterings of France, England, Ulster, and Mortimer, are placed at each end of the tomb, upon the top of which lie the bronze effigies of the king and queen, draped with simple and well-arranged folds."

For this work Torregiano received £1,500. It stands in a splendid *sacellum*, or "grate in manner of a closure" in brass. This was begun during the king's lifetime, and is English. It is ascribed to Esterfeld, who may also have designed the doors at the west end of this chapel. Torregiano also completed in 1522 "an aulter and various images," to stand within the screen. This was destroyed during the Civil

Wars by Sir Robert Harlow. The frieze of the small altar erected by Dean Stanley, and two of the marble pillars which support it, are relics of this work. In the slab of the retable are inserted three interesting fragments: a piece of stone from an Abyssinian altar, brought from Magdala in 1868; mosaic from the Greek Church at Damascus, destroyed during the massacre of the Christians in 1860; and a piece of jasper from the Norman high altar at Canterbury, which was destroyed in the fire in 1174. In the same vault as Henry VII. and his queen lies JAMES I. (*d.* 1625), whose resting-place, long unknown, was discovered in 1869. Beneath the present altar is the grave of EDWARD VI. (*d.* 1553).

In the pavement of the nave are the following gravestones in order from east to west: KING GEORGE II. (*d.* 1760) and his consort, CAROLINE OF ANSPACH (*d.* 1737); FREDERICK LEWIS, PRINCE OF WALES (*d.* 1750), who was son of George II. and father of George III.; his wife, AUGUSTA OF SAXE-COBURG, PRINCESS OF WALES (*d.* 1772); their four children, FREDERICK WILLIAM (*d.* 1765), ELIZABETH CAROLINE (*d.* 1759), EDWARD AUGUSTUS (*d.* 1759), and LOUISA ANNE (*d.* 1768); and two unmarried daughters of George II., CAROLINE ELIZABETH (*d.* 1757), and AMELIA SOPHIA ELEANORA (*d.* 1786).

In the north-west corner of the nave is the grave of WILLIAM AUGUSTUS, DUKE OF CUMBERLAND (*d.* 1765), second son of George II., the victor of Culloden. In the opposite corner lies HENRY FREDERICK, DUKE OF CUMBERLAND (*d.* 1790), fourth son of Frederick, Prince of Wales.

By a small doorway we enter the **South Aisle**, which contains the tombs and monuments of the following royal and noble persons, beginning from the west end:

MARGARET STUART, COUNTESS OF LENNOX (*d.* 1578). The epitaph tells how she had for her great-grandfather, King Edward IV.; for her grandfather, King Henry VII.; for her uncle, King Henry VIII.; for her cousin-german, King Edward VI.; for her brother, King James V. of Scotland; for her son (Darnley), King Henry of Scotland; for her grandchild, King James VI. (of Scotland, and I. of England).

She died in poverty at Hackney, and was buried at the expense of her first cousin, Queen Elizabeth. The tomb is of alabaster. Upon it rests the effigy of the countess in robes of state. On either side are effigies of her six children,

including that of Henry, Lord Darnley, and that of CHARLES EARL OF LENNOX (*d.* 1576), father of Arabella Stuart. He

S. B. Bolas & Co., photo.]

THE TOMBS OF MARY, QUEEN OF SCOTS, AND MARGARET, COUNTESS OF RICHMOND, AND THE MONUMENT OF LADY WALPOLE.

is buried here with his mother, as is his cousin ESMÉ STUART, DUKE OF LENNOX (*d.* 1624).

MARY, QUEEN OF SCOTS (beheaded 1587). First buried

in Peterborough Cathedral, but removed here by James I., that the "like honour might be done to the body of his dearest mother and the like monument be extant to her that had been done to others and to his dear sister the late Queen Elizabeth." The tomb is a fine work, with an effigy by *Cornelius Cure*, which is covered by a lofty canopy. At Queen Mary's feet is the crowned lion of Scotland. Of this tomb and of that of Queen Elizabeth, Lübke writes:

"In the tomb-statues of the two queens, Elizabeth and Mary Stuart, what grand character is displayed in the head! what expression in the fine, noble hands! It is no wonder that before the thrilling effect of these monumental poems, other arts were mute or modestly retired into the background."

Bolas, photo.]
EFFIGY OF MARY, QUEEN OF SCOTS.

An inscription in the floor records the burial in Queen Mary's vault of her grandson HENRY FREDERICK, PRINCE OF WALES (*d.* 1594); LADY ARABELLA STUART (*d.* 1615); four children of Charles I., *viz.* PRINCE CHARLES (*d.* 1629), PRINCESS ANNE (*d.* 1640), HENRY, DUKE OF GLOUCESTER (*d.* 1660), and MARY, PRINCESS ROYAL (*d.* 1660), mother of William III. of England; ELIZABETH, QUEEN OF BOHEMIA (*d.* 1662), eldest daughter of James I.; PRINCE RUPERT (*d.* 1682), the famous general in the Civil Wars; ANNE HYDE, DUCHESS OF YORK (*d.* 1671), first wife of James II. and mother of Queen Mary II. and Queen Anne; *ten children* of James II.; and *eighteen children* of Queen Anne, all of whom, save WILLIAM, DUKE OF GLOUCESTER (*d.* 1700, aged eleven), died in early infancy.

Against the north wall is the statue erected by Horace Walpole to his mother, CATHERINE, LADY WALPOLE (*d.* 1737), first wife of the great Whig premier Sir Horace Walpole. It is a copy by Valori of the Roman statue of "Modesty."

We now come to Torregiano's noble tomb of MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY (*d.* 1509), mother of Henry VII. Besides being a woman of fine character and great philanthropy, she was the patron of Caxton, whose printing-press was in the Abbey almonry. She likewise

took a great interest in the art of painting. The epitaph was composed by Erasmus. It is as follows: "Margaretae Richmondiae Septimi Henrici matri Octavi aviae quae stipendia constituit trib. hoc coenobio monachis et doctori grammatices apud Wymborn perq. Angliam totam divini verbi praeconi duob. item interpret. litterar. sacrar. alteri Oxoniis alteri Cantabrigiae ubi collegia duo Christo et Joanni discipulo Ejus struxit moritur an. Domini MDIX. iii Kal. Julii; and commemorates religious foundations at Westminster, Wimborne (Dorset), Oxford and Cambridge, including the colleges of Christ's and S. John's in the latter University. The exquisitely modelled bronze effigy is superior in delicacy to those of Henry VII. and Elizabeth of York. Perkins says that the effigy "represents her in a plain mourning habit, with her feet resting on a collared antelope, the Lancastrian emblem. The face and hands seem to have been cast from life; the drapery is skilfully arranged." An iron railing which enclosed the tomb has entirely disappeared. Though buried in the opposite aisle, GENERAL MONK, DUKE OF ALBEMARLE (*d.* 1670), has a huge monument here. It was designed by Kent, and executed by Scheemakers.

At the east end of the aisle, inscriptions in the pavement record the burial of CHARLES II. (*d.* 1685); MARY II. (*d.* 1694); WILLIAM III. (*d.* 1702); QUEEN ANNE (*d.* 1714) and her husband PRINCE GEORGE OF DENMARK (*d.* 1708). It is remarkable that none of these had monuments erected to them.

We now return to the west end and cross to the **North Aisle.** The little enclosure on the left was used as a special vestry by the priests engaged in the services of Henry VII.'s Chapel.

In a large vault at the west end lie Joseph Addison, James Craggs, and General Monk, whose monuments we have noticed elsewhere; and CHARLES MONTAGU, EARL OF HALIFAX (*d.* 1715); EDWARD MONTAGU, EARL OF SANDWICH (*d.* 1672); and GEORGE SAVILE, MARQUIS OF HALIFAX (*d.* 1695). Charles Montagu is best known as the friend of Addison and other men of letters. George Savile was Lord Privy Seal under Charles II., James II., and William III. and from his numerous changes of side earned the title of "The Trimmer." Both he and Charles Montagu have monuments on the south wall.

The principal tomb is that of QUEEN ELIZABETH (*d.* 1603). It was erected by James I., and was the work of *Maximilian Powtrain* and *John de Critz.*

Beneath a canopy supported by ten Corinthian pillars, the effigy of the queen lies on a slab supported by lions. The face is that of an old woman. Though less pretentious than

S. B. Bolas & Co., photo.]
QUEEN ELIZABETH'S MONUMENT.

that of Mary' Queen of Scots, this tomb is of equal artistic merit. It was formerly surrounded by a fine iron railing, which was foolishly removed by Dean Ireland in 1822. In the

same tomb rests MARY I. (*d.* 1558). James I. wrote the inscription (in Latin), which ends: "Consorts both in throne and grave, here rest we two sisters, Elizabeth and Mary, in hope of one resurrection."

The east end of this aisle has been called "Innocents' Corner." In the centre is the tomb erected by Charles II. over the bones found in the Tower, supposed to be those of the murdered boy-king, EDWARD V., and his brother RICHARD, DUKE OF YORK (*d.* 1483). Close by are two small monuments of children of James I. PRINCESS SOPHIA, who died in 1606, aged three days, is represented lying in a cradle. Her sister, PRINCESS MARY, who died in 1607, aged two years, reclines on her elbow on a small altar-tomb.

The Eastern Chapels.—In plan the chapels which radiate from the east end are not unlike an unfolded fan. They are adorned with a marvellous wealth of statues, niche-work, and sculptured details. In the first radiating chapel on the south side, which is separated from the main chapel by a screen of which only the basement remains, will be found the colossal monument of LUDOVIC STUART, DUKE OF RICHMOND and LENNOX (*d.* 1624), and his DUCHESS (*d.* 1639). The Duke was cousin of James I., and some time Lord Chamberlain. Here also lie FRANCES THERESA, DUCHESS OF RICHMOND AND LENNOX (*d.* 1702), "La Bella Stuart" of Charles II.'s Court. In the same vault lies the natural son of Charles II. by the Duchess of Portsmouth, to whom the titles and honours of the Duchy of Gordon and Lennox were transferred when the original family became extinct. The monument has huge bronze figures of Faith, Hope, Prudence, and Charity.

"One curious feature in the tomb deserves notice. In the inscription the date of the year of the Duke's death is apparently omitted, though the month and day are mentioned. The year, however, is given in what is called a chronogram. The Latin translation of the verse in the Bible, 'Know ye not that a prince and a great man has this day fallen?' (the words uttered by David in his lament over Abner), contains fourteen Roman numeral letters, and these being elongated into capitals are MDCVVVIIIIIIII, which give the date 1623."—*Builder*, June 19, 1875.

At the foot of the tomb an urn on a black marble pyramid contains the heart of ESMÉ STUART, DUKE OF RICHMOND AND LENNOX, who died in 1661 in infancy.

In the next chapel towards the east is *Westmacott's* tomb of ANTOINE, DUC DE MONTPENSIER (brother of Louis Philippe), who died an exile in England in 1807. In the centre of the chapel is the grave of LADY AUGUSTA STANLEY (*d.* 1876), "for thirty years the devoted servant of Queen Victoria, and of the Queen's mother and children." In the same grave lies her illustrious husband ARTHUR PENRHYN STANLEY, DEAN OF WESTMINSTER (*d.* 1881), from whose *Memorials of Westminster Abbey* quotation has been so frequently made. The effigy on the monument is by *Boehm*. The window above commemorates Lady Augusta Stanley.

The Central Eastern Chapel was once the burial-place of OLIVER CROMWELL (*d.* 1658); GENERAL HENRY IRETON, Cromwell's son-in-law (*d.* 1659); JOHN BRADSHAW (*d.* 1659) and his wife MARY; ELIZABETH, mother of Oliver Cromwell (*d.* 1654); his sister, JANE DESBOROUGH (*d.* 1656); ANNE FLEETWOOD; COLONEL RICHARD DEANE (*d.* 1653); COLONEL HUMPHREY MACKWORTH (*d.* 1654); SIR WILLIAM CONSTABLE (*d.* 1654); ROBERT BLAKE, the great admiral (*d.* 1657); and DENNIS BOND (*d.* 1658).

After the Restoration the bodies of Cromwell, Ireton, and Bradshaw were dug up and carried to Tyburn, where they were hung and decapitated, the heads being exhibited on Westminster Hall. The bodies of the others were exhumed and reinterred in the green outside the Abbey. The remains of Elizabeth Claypole, Cromwell's favourite daughter, were, however, suffered to remain in the Abbey, as we shall see hereafter. It may be noted that Blake is commemorated by a stained glass window in S. Margaret's Church, while to Cromwell a statue has been erected outside the Abbey, not far from his original resting-place. The vault vacated by the Roundheads was subsequently used as a burial-place by JAMES BUTLER, DUKE OF ORMOND (*d.* 1688), and his family, as well as various other noblemen, and several illegitimate descendants of Charles II. Besides these there are buried here WILLIAM BENTINCK, EARL OF PORTLAND (*d.* 1709), the friend of William III., and the second DUKE OF SCHOMBERG (*d.* 1719).

In the adjoining chapel on the north side is the monument of JOHN SHEFFIELD, DUKE OF BUCKINGHAMSHIRE (*d.* 1721). His title was conferred by William and Mary, but he was disgraced in Queen Anne's reign for his share in plots for

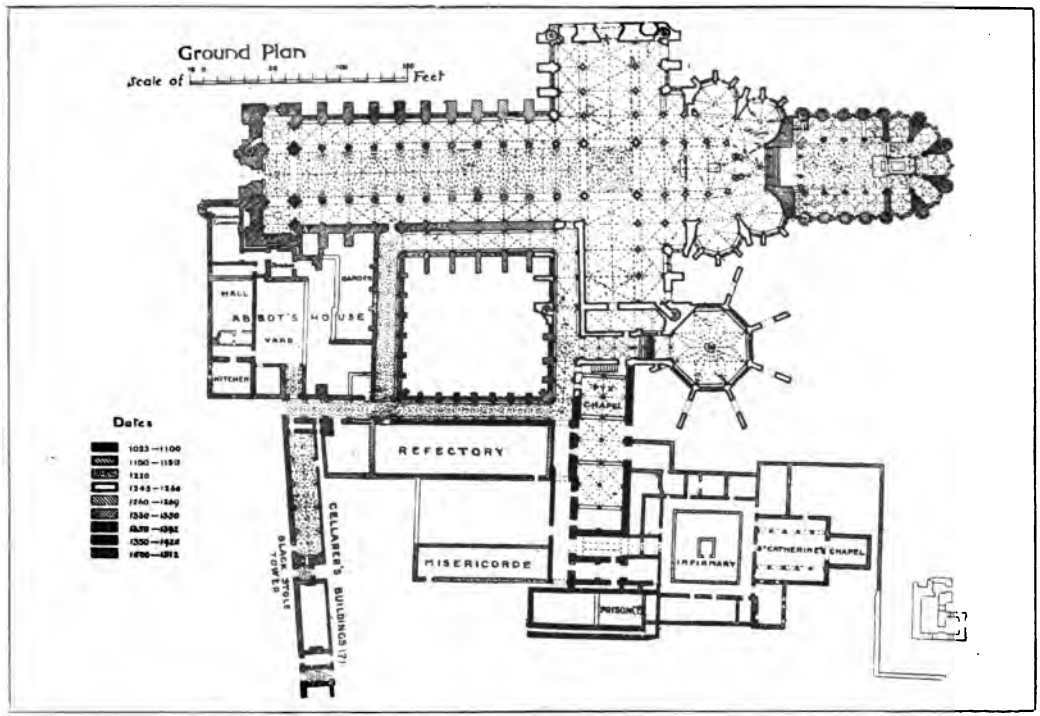
the restoration of the Stuarts. He was the friend of Dryden and Pope, and himself wrote verse. In Johnson's *Lives of the Poets* he is described as "a writer that sometimes glimmers but rarely shines." His wife, CATHERINE (*d.* 1743), illegitimate daughter of James II., and their five children, are buried with the duke. The monument (by *Scheemakers* and *Dellaux*) has a figure of the duke in Roman armour and one of the duchess in the costume of her time.

ANNE OF DENMARK (*d.* 1619), Queen of James I. and daughter of Frederick II. of Norway and Denmark, is also buried here; as is JOHN CAMPBELL, DUKE OF ARGYLL AND GREENWICH (*d.* 1743), whose monument is in the south transept.

The last chapel on the north is devoted to the tomb of GEORGE VILLIERS, DUKE OF BUCKINGHAM (*d.* 1628), the favourite of James I., who was murdered by Felton. The monument was erected by his duchess (*d.* 1643), who, with some of their children, is buried with him.

On the north side of Henry VII.'s tomb lies ELIZABETH CLAYPOLE, Cromwell's favourite daughter (*d.* 1658), who became both a Royalist and a member of the Church of England.

The old **pulpit** near here is said to be that from which Cranmer preached at the coronation and funeral of Edward VI.



PLAN OF THE ABBEY CHURCH AND CONVENTUAL BUILDINGS.
(Drawn from existing indications by Mr. J. T. Micklethwaite.)

CHAPTER V.

THE CONVENTUAL BUILDINGS.

THE conventual buildings at Westminster, scanty though they are, retain something of the atmosphere of ancient monastic aloofness, which is the more remarkable when we reflect that they are within "midmost London's central roar." In any such monastery as that of Westminster the precincts, as we now term them, were of very great importance, for the services of the church could not be maintained until domestic accommodation had been provided for the monks. The cloister was the centre of the life of the monastery: it was a place of study and recreation, of social intercourse and serious business, while the middle of the quadrangle was a burial-ground of the monks. We should remember that the aspect of the cloister was less severe than it is now. The great windows were at all events partially glazed, the floor and stone benches were covered with hay, straw, or rushes; lamps were suspended from the vaulting; the bare walls were decorated with frescoes.

The East Cloister Walk was built in the thirteenth and fourteenth centuries. Here it was that the abbot kept solitary state, proving, however, his humility by holding his "Maundy," that is to say washing the feet of beggars. From this walk we enter the Chapter House and near to it is the Chamber of the Pyx, which we shall consider later.

The graves and monuments in the East Walk include:

THOMAS BETTERTON (*d.* 1710). The great tragedian is buried here without any inscription.

MRS. BRACEGIRDLE, a brilliant actress, who died in 1748, aged 85.

APHARA, APHRA or ASTREA BEHN (*d.* 1684). The much-abused author

of *Orinoko* and other novels and dramas was sent to Antwerp as a spy by Charles II., and gave timely warning of the project of De Ruyter and De Witt of sailing up the Thames in 1666.

THOMAS BROWN (*d.* 1704). This somewhat scurrilous writer is known to readers of Addison as "Tom Brown of facetious memory."

A mural tablet to BONNELL THORNTON (*d.* 1768), the author of *The Connoisseur*.

A small tablet with the famous epitaph—"Jane Lister, dear childe,

H. N. King, photo.]
THE ENTRANCE OF THE CHAPTER-HOUSE, EAST CLOISTER WALK.

1688." Jane was daughter of Dr. Martin Lister, F.R.S., physician to Queen Anne.

A monument to SIR EDWARD BERRY GODFREY (*d.* 1678). He was the judge to whom Titus Oates professed to reveal the Popish Plot.

ARTHUR AGARDE (*d.* 1615). An antiquary of repute. In addition to several others, there are the graves in this walk of CANON HAWKINS (*d.* 1868), CANON NEPEAN (*d.* 1873) and MINOR-CANON TROUTBECK (*d.* 1899) and a monument to LIEUT.-GEN. WITHERS (*d.* 1729).

In the **South Cloister Walk** was the monks' lavatory, where the operations of washing and shaving were carried on. The Refectory was also entered from this walk. Some

remains of its north wall may be seen from the back of Ashburnham House.

From the Conquest till 1222 the abbots, with a solitary exception, were buried in the South Walk. In 1752 their names were re-cut upon the verge of the stone bench with incorrect dates. The gravestones which remained were moved nearer to the wall, and the names were placed on the wrong stones. The following are the abbots buried here:

W. Rice, photo.]
REMAINS OF THE REFECTORY WALL AND THE WEST WALL OF THE DORMITORY.

VITALIS (*d.* 1085), CRISPIN (*d.* 1117), HERBERT (*d.* 1139); GERVASE DE BLOIS (*d.* 1160) LAURENCE (*d.* 1176), WALTER OF WINCHESTER (*d.* 1191), POSTARD (*d.* 1200), and HUMEY (*d.* 1222). The stone which is incorrectly inscribed Gervase de Blois is called "Long Meg." Tradition had it that it covered a virago and giantess known as "Long Meg of Westminster," who lived in Henry VIII.'s time. Beneath it are buried twenty-six monks who died of the plague in 1348–9. The graves of PARRE COURAYER (*d.* 1776) and

MUZIO CLEMENTI (*d.* 1832), the father of the modern piano, will also be found here.

The **West Cloister Walk** was built in the fourteenth century.

The following are the most interesting of the tombs and monuments:

ELIZABETH WOODFALL (*d.* 1862). A tablet to the daughter of William Woodfall, who was tried in 1770 for printing the *Letters of Junius.*

JOHN BROUGHTON (*d.* 1789). Broughton was a famous pugilist, and for a long time an Abbey verger. Roubiliac modelled parts of the Hercules on General Fleming's tomb from him. A blank has been left where Broughton wished the words "Champion prize-fighter of England," a description to which the Dean and Chapter objected. He is therefore simply called "Yeoman of the Guard."

A tablet to DR. BUCHAN (*d.* 1805), author of *Domestic Medicine.*

A relief by *Banks* to WILLIAM WOLLETT, the engraver, who died in 1785 and was buried in S. Pancras churchyard.

GEORGE VERTUE (*d.* 1766) a famous collector of books and pictures. Vertue was a Roman Catholic, and lies near a family connection who was an old monk of the Abbey.

There are also tablets to two organists of the Abbey, DR. BENJAMIN COOKE (*d.* 1795) and JAMES TURLE (*d.* 1882) after fifty years of service. He was present at the coronations of George IV., William IV., and Queen Victoria.

SAMUEL FOOTE, comedian and dramatist (*d.* 1777), was buried here by torchlight. No inscription, however, marks his grave.

The **North Cloister Walk** was built in the thirteenth century. Among the gravestones and memorials are those of:

THOMAS RAVENSCROFT (*d*, 1708). This once bore the inscription: "What I gave, I have; what I spent, I had; what I left, I lost by not giving it."

A black tablet with defaced inscription to RICHARD GOULAND, keeper of the Chapter library in 1625–6.

In the walk are interred SPRANGER BARRY (*d.* 1777), the actor who as Romeo and Othello rivalled Garrick; ANN CRAWFORD (*d.* 1801), Barry's second wife, herself a tragic actress; and MRS. CIBBER (*d.* 1766), a great mistress of tragedy. The cloister contains the graves of a number of other persons, most of them connected with the Abbey and School.

The **Chapter-House** is entered by a fine double doorway in the East Cloister Walk. The mouldings of the outer arch are decorated with ten small figures on either side, in niches formed by foliage, the stem of which springs from the lowest figure—possibly Jesse. The tympanum has the remains of a statue of the Virgin and Child with angels on either side.

The outer vestibule was beneath the old dormitory, and is low, being vaulted in two spans.

The original pavement, which is much worn, fortunately still remains. Below it lie ABBOT EDWIN, the Confessor's adviser; HUGOLIN, chamberlain and treasurer to the Confessor; and SULCARDUS, a monk who wrote the first history of the Abbey. Here also is buried ABBOT BYRECHESTON (*d.* 1349). A door on the left leads from the vestibule into the Revestry (now the Chapel of S. Faith), and another on the

H. N. King, photo.]
WALL ARCADE AND FRESCOES IN THE CHAPTER-HOUSE.

other side goes into a room dating from the Confessor's time which was used as a treasury. The Chapter-House itself is approached by a flight of steps, on the left of which has been placed a Roman stone coffin found on the north side of the Abbey near S. Margaret's Church. An inscription states that it was made for Valerius Armandinus by his two sons. It was afterwards used for an ecclesiastic, as is indicated by a cross and cope on the lid.

On the left wall a tablet with medallion commemorates JAMES RUSSELL LOWELL (*d.* 1891), the brilliant writer who was for many years American Minister in London. The

H. N King, photo.]
THE CHAPTER-HOUSE FROM THE ENTRANCE.

window above has also been filled with stained glass to his memory.

The Chapter-House is the largest in England, save that

of Lincoln. It was built on the crypt of the Confessor's Chapter-House by Henry III. in 1250. It is octagonal, and measures fifty-eight feet in diameter. Seven of the sides are filled with noble windows, which were completed in 1253, and are remarkable for the early introduction of quatrefoils. They are in the same style as La Sainte Chapelle at Paris, which is a work of slightly later date. The eighth side is occupied by the entrance. Over the doorway is a modern throned figure of Christ, which replaces

S. B. Bolas & Co., photo.]

CRYPT OF THE CHAPTER-HOUSE.

an old one: the figures at the sides are ancient, and represent the Annunciation. The sculptures on the mouldings of the interior arches are very elaborate, and are comparatively well preserved. The vaulting, which springs from a single shaft of Purbeck marble thirty-five feet high, is a restoration, or rather rebuilding, by Sir Gilbert Scott. Round the walls runs the trefoiled arcading formerly common to the whole of the Abbey. The paintings round the walls are of considerable interest, though much mutilated. Those on the eastern wall, dating from about the middle of the

fourteenth century, deal with the second coming of Christ. John of Northampton, a monk of Westminster, appears to have added the story of the Apocalypse towards the end of the century following. The windows have been filled with stained glass to the memory of Dean Stanley. The subjects dealt with are scenes in the history of the Abbey and representations of abbots and sovereigns who were prominently connected with it. Some old charters and curiosities found during repairs are exhibited in a series of glass cases.

The Chapter-House was used primarily and originally as a place of assembly for the monks. In Edward I.'s reign, when the Lords and Commons were separated, the former generally held their sittings here, a practice which was continued until 1547. Seven years after the removal of the Commons to S. Stephen's Chapel, in the palace of Westminster, the Chapter House was used as a Record Office. In 1865 the Records were removed to the Rolls Office, and the restoration under Sir Gilbert Scott was begun. To the south of the Chapter House stands a square tower, supposed to be of Richard II.'s time, on a site purchased from the monastery by Edward III. It was known as the King's Jewel House, as the royal jewels were kept there until it became "the Parliament office," or place of storage for Acts of Parliament. These were removed to the Victoria Tower in 1864.

The Chapter Library.—The east side of the cloister was formerly occupied by the great dormitory of the monks. It could be reached from the south transept by a stair and a gallery running through the revestry. This dormitory is now divided into the Great Schoolroom of S. Peter's College and the Chapter Library. The present approach to the library is by a door in the East Cloister Walk, close to the entrance of the Chapter-House vestibule. The Library is a lofty room supported by massive beams. An Order of Council of the reign of Edward VI. ordered "the purging the library of all missals, legends, and other superstitious volumes." The present collection of books was begun by Dean Williams (1620–44), who presented to it many scarce works and valuable manuscripts. Most of these were destroyed by fire in 1694. The library is not open to the public.

The Chamber of the Pyx.—This chapel, as it is often

called, of which something has already been said, is approached from the East Cloister Walk by a massive door with seven locks. It is beneath the old dormitory, and occupies two bays of the Confessor's building, and, historically considered, is perhaps the most interesting portion of the Abbey buildings. The "pyx" is a box containing the standard pieces of gold and silver coin of the realm which were used for testing the

S. B. Bolas & Co., photo.]

THE CHAMBER OF THE PYX.

accuracy of the currency. It has now been removed to the Mint, where "the trial of the pyx" takes place. Formerly this chapel was a monastic treasury. "Hither," says Dean Stanley, "were brought the most cherished possessions of the State: the Regalia of the Saxon monarchy; the Black Rood of S. Margaret ('the Holy Cross of Holyrood') from Scotland; the 'Crocis Gneyth' (or Cross of S. Neot) from Wales, deposited here by Edward I.; the Sceptre or Rod of

Moses; the Ampulla of Henry IV.; the sword with which King Athelstane cut through the rock at Dunbar; the sword of Wayland Smith, with which Henry II. was knighted; the sword of Tristan, presented to John by the Emperor; the dagger which wounded Edward I. at Acre; the iron gauntlet worn by John of France when taken prisoner at Poitiers."

The door of the chapel may still only be opened in the

S. B. Bolas & Co., photo.]

THE LITTLE CLOISTER, LOOKING NORTH, FORMERLY THE COURTYARD OF THE INFIRMARY.

presence of certain officers of State, or their representatives, and the place is consequently closed to the public. In style the chapel is Early Norman. In the centre is a cylindrical shaft three feet four inches high, with a diameter of three feet six inches. "The capital," says Mr. Hare, "has a great unmoulded abacus, seven inches deep, supported by a primitive moulding, and carrying plain groining in the square transverse

ribs. It is interesting to see how, during the Norman period, the massive simplicity of this, as of other capitals, seems to have tempted the monks to experiments in rude sculpture. The ancient stone altar remains, and is remarkable for the circular sinking in the slab, apparently for the reception of a portable stone-altar." The chapel contains some curious, heavy, iron-bound chests. The original approach to the chapel was by a narrow space under the staircase which now leads to the library.

The Little Cloister and **College Garden.**—From the East Cloister Walk we pass down a passage, and turning to the left find ourselves under the low vaulting of the Confessor's time. This is a substructure of the dormitory, and leads into the **Little Cloister.** Here was once the monks' infirmary, with its beautiful Chapel of S. Catherine, remains of which can be traced in the houses on the east side. The chapel was destroyed in 1571. The adjoining garden, once known as Infirmary Garden but now as **College Garden,** has a fine view of the Abbey and the Victoria Tower. The public are, however, excluded from it.

The Deanery, Jerusalem Chamber, and **College Hall.**—The Deanery forms part of the old Abbot's House, which adjoined the cloister on the west. The Abbot's house was built by Litlington in the reigns of Edward III. and Richard II., and was added to in Henry VII.'s reign by Abbot Islip. The house has a quadrangle in the centre. When Henry VIII. created the bishopric of Westminster it was used as the bishop's residence. On the suppression of the see, in 1550, the house was given to Lord Wentworth. It was once more used as the Abbot's house when Queen Mary I. restored the monastery, and under Queen Elizabeth it became the Deanery. During the Commonwealth it was leased to John Bradshaw, President of the High Court of Justice, who died in it in 1659. The most famous part of the Deanery is the **Jerusalem Chamber,** probably so called from tapestry representations of the history of Jerusalem which formerly adorned it. It has been the scene of many interesting historical events, beginning with the death of Henry IV. on March 20th, 1413. Fabyan in his *Chronicle* tells us:

"At length, when he (King Henry) was coming to himself, not knowing

where he was, he freyned [asked] of such as then were about him, what place that was; the which showed to him that it belonged unto the Abbot of Westminster; and for he felt himself so sick, he commanded

S. B. Bolas & Co., photo.]

THE JERUSALEM CHAMBER.

to ask if that chamber had any special name; whereunto it was answered that it was named Jerusalem. Then said the King, 'Praise be to the Father of heaven, for now I know I shall die in this chamber, according

to the prophecy made of me beforesaid, that I should die in Jerusalem;' and so after he made himself ready, and died shortly after, upon the day of St. Cuthbert."

In Shakespeare's *Henry IV.* (Part II. Act iv. sc. 4) we read:

"*King Henry.* Doth any name particular belong
Unto the lodgings where I first did swoon?
Warwick. 'Tis call'd Jerusalem, my noble lord.
King Henry. Laud be to God!—even there my life must end,
It hath been prophesied to me many years
I should not die but in Jerusalem;
Which vainly I supposed the Holy Land:
But bear me to that chamber; there I'll lie;
In that Jerusalem shall Harry die."

The Chamber was restored by Dean Williams, who gave a banquet in it in honour of Charles I.'s marriage in 1624. Here, also, the Assembly of Divines met in 1643. The Revisers of the Old and New Testaments assembled here within recent years; while Addison, Newton, and Congreve, among others, have lain in state previous to burial in the Abbey in this famous room. The Jerusalem Chamber is thirty-six feet long by eighteen feet wide. It has two pointed windows, with fine old stained glass on the west, and a square-headed window on the north. It is panelled with cedar-wood and adorned with tapestry of Henry VIII.'s reign. Over the fireplace Henry IV.'s death is represented. A small room with carved panelling, built by Abbot Islip, leads into the Jerusalem Chamber, and is known as the **Jericho Parlour.**

The **College Hall** is now used as a dining-room by the Westminster boys. Like the Jerusalem Chamber, it can only be visited by the public by special permission. An old tradition has it that the tables were made out of wood from the wrecks of the Spanish Armada, which was presented for the purpose by Queen Elizabeth.

A low archway leads from the Deanery to **Dean's Yard.** Some of the houses on the east side now occupied by the canons were formerly used by the prior, sub-prior and other monastic officials. A vaulted passage and picturesque gate, dating from Abbot Litlington's time, leads us to **Little Dean's Yard.** The tower above was known as the Blackstole Tower. The classic gateway on the opposite side of the

yard is the entrance to the great schoolroom which occupies part of the old dormitory. On the north side of the yard is **Ashburnham House**, which occupies the site of the Misericorde of the monastery. Remains of the ancient refectory are to be seen in the garden of Ashburnham House (see illustration, p. 115).

W. Rice, photo.]
PASSAGE FROM THE CLOISTER BELOW THE MONKS' DORMITORY.

The name of the thoroughfare **Broad Sanctuary** remains to remind one of the right of sanctuary formerly possessed by the Abbey in common with many other monasteries. The sanctuary tower stood nearly on the spot now occupied by the Westminster Hospital. West of the tower, at the entrance of Tothill Street, was the gatehouse or prison of the monastery, which was only destroyed in 1776. Amongst its prisoners at different times were Sir Walter Raleigh, Hampden, Lilly, the astrologer, and Lovelace, the Cavalier poet.

List of the Abbots and Deans of Westminster, and Table of Chief Events in the History of the Abbey.

A.D.		ABBOT		CHIEF EVENTS
1049	...	Edwin	...	Abbey founded, 1050. Dedicated, 1065
		,,	...	Confessor's death and burial in Abbey, 1066
		,,	...	William I. crowned, 1066
		,,	...	Matilda crowned, 1068
1068	...	Geoffrey	...	
1076	...	Vitalis	...	
1082	...	Giselbert	...	William II. crowned, 1087
		,,	...	Henry I. crowned, 1100
		,,	...	Matilda crowned, 1100
		,,	...	Burial of Queen Matilda, 1118
1120	...	Herbert	...	Coronation of Stephen, 1135
1140	...	Gervase	...	Coronation of Henry II., 1154
1160	...	Laurence	...	Canonisation of the Confessor, and translation of his remains, 1163
		,,	...	Henry, Prince of Wales, crowned, 1170
	...	,,	...	Richard I. crowned, 1189
1191	...	Postard	...	John crowned, 1199
1200	...	Papillon	...	
1214	...	Humez	...	Lady Chapel founded, 1220
		,,	...	Henry III. crowned, 1220
1222	...	Barking	...	Marriage of Henry III. and Eleanor of Provence, 1236
		,,	...	Rebuilding of Abbey begun by Henry III., 1245
1246	...	Crokesley	...	Chapter-house begun, about 1250
		,,	...	Parliament met in Chapter-house, 1256
1258	...	Lewisham	...	
,,		Ware	...	Second translation of Confessor's remains, 1269
		,,	...	Burial of Henry III., 1272

A.D.	ABBOT AND DEAN	CHIEF EVENTS
1258	Ware ...	Edward I. and Eleanor of Castile crowned, 1274
1284 ...	Wenlock ...	Queen Eleanor buried, 1291
	" ...	William of Valence and Edmund Crookback buried, 1296
	" ...	Dedication of stone of Scone, 1296
	" ...	Edward I. buried, 1307
	" ...	Edward II. crowned, 1308
1308 ...	Hydington ...	
1315 ...	Curtlington ...	Aymer de Valence buried, 1323
	" ...	Edward III. crowned, 1327
	" ...	Philippa crowned, 1328
1334 ...	Henley ...	
1344 ...	Byrcheston ...	Eastern Cloister finished, 1345
1349 ...	Langham ...	This abbot continued the building of Nave and Cloisters
1363 ...	Litlington ...	South and West Cloisters built. Abbot's House and Jerusalem Chamber rebuilt
	" ...	Edward III. buried, 1377
	" ...	Richard II. crowned, 1377
	" ...	Murder of Howle in the Abbey, 1378
	" ...	Marriage of Richard II. and Anne of Bohemia, 1382
1386 ...	William of Colchester ...	
	" ...	Coronation of Henry IV., 1399
	" ...	Chaucer buried, 1400
	" ...	Death of Henry IV. in Jerusalem Chamber, 1413
	" ...	Coronation of Henry V., 1413
1413–1416	...	Nave extended by Whittington.
1421 ...	Harwerden ...	Henry V. buried, 1422
	" ...	Henry VI. crowned, 1429
1440 ...	Kyrton ...	Edward IV. crowned, 1461
1466 ...	Norwich ...	
1469 ...	Milling ...	
	" ...	Edward V. born in the Abbey, 1470
1474 ...	Esteney ...	Caxton prints in the Abbey, 1477
	" ...	Richard III. crowned, 1483
	" ...	Queen Anne (Neville) buried, 1485
	" ...	Henry VII. crowned, 1485
	" ...	Elizabeth of York crowned, 1487
...	Fascet ...	
1500 ...	Islip ...	Henry VII.'s Chapel commenced, 1503
	" ...	Henry VII. buried, 1509
	" ...	Henry VIII. crowned in same year

A.D.	ABBOT AND DEAN	CHIEF EVENTS
1500	... Islip ...	Islip buried, 1532
1532	Boston or	
	Benson ...	Anne Boleyn crowned, 1533
	,, ...	Benson became first Dean in 1539
	,, ...	Edward VI. crowned, 1547
1549	... Cox (Dean) ...	Edward VI. buried, 1553
	,, ...	Coronation of Mary, 1553
	,, ...	Flight of Dean Cox, 1553
1553	... Weston (Dean)	
1555	... Feckenham (Abbot) ...	Confessor's shrine re-erected, 1557
	,, ...	Philip and Mary attend High Mass, 1557
	,, ...	Burial of Queen Mary, 1558
	,, ...	Elizabeth crowned, 1559
	,, ...	Feckenham deprived, 1559

THE FOLLOWING IS A COMPLETE LIST OF THE DEANS OF WESTMINSTER.

A.D.	DEAN	CHIEF EVENTS
1561	... Bill ...	
1561	... Gabriel Goodman ...	Thirty-nine Articles signed, 1563
	,, ...	Fall of Sanctuary, 1566
	,, ...	Spenser buried, 1599
1601	... Launcelot Andrewes ...	Queen Elizabeth buried, 1603
	,, ...	James I. crowned, 1603
1605	... R. Neale ...	
1610	... Monteigne ...	Mary Stuart's remains transferred to the Abbey, 1610
1617	... R. Tonnson ...	Sir W. Raleigh imprisoned in the Gatehouse, 1618
1620	... John Williams	Camden (Antiquary) buried, 1623
	,, ...	James I. buried, 1625
	,, ...	Charles I. crowned, 1626
	,, ...	Thomas Parr buried, 1635
	, ...	Ben Jonson buried, 1637
	,, ...	Assembly of Divines, 1643
	,, ...	Pym buried, 1643
1644	... R. Stewart ...	Assembly of Divines closed, 1649
	,, ...	Ireton buried, 1651
	,, ...	Elizabeth Cromwell buried, 1654

A.D.	DEAN	CHIEF EVENTS
1644 ...	R. Stewart ...	Cromwell installed on stone of Scone in Westminster Hall, 1657
	,, ...	Cromwell buried, 1658
1660 ...	Earles ...	Regicides disinterred, 1661
	,, ...	Charles II. crowned, 1661
1663 ...	John Dolben ...	Abraham Cowley buried, 1667
	,, ...	Sir William Davenant buried, 1668
	,, ...	Monk, Duke of Albemarle buried, 1670
	,, ...	Anne Hyde, Duchess of York, buried, 1671
	,, ...	Clarendon buried, 1675
	,, ...	Prince Rupert buried, 1682
1683 ...	Sprat ...	Charles II. buried, 1685
	,, ...	James II. crowned, 1685
	,, ...	Confessor's coffin opened, 1685
	,, ...	William and Mary crowned, 1689
	,, ...	Burial of Queen Mary II., 1695
	,, ...	Wharton, Busby and Purcell buried, 1695
	,, ...	Sir William Temple buried, 1699
	,, ...	Dryden buried, 1700
	,, ...	William III. buried, 1702
	,, ...	Anne crowned, 1702
	,, ...	Sir Cloudesley Shovel buried, 1707
	,, ...	Betterton (the actor) buried, 1710
1713 ...	Atterbury ...	Queen Anne buried, 1714
	,, ...	George I. crowned, 1714
	,, ...	Addison buried, 1719
	,, ...	The poet Prior buried, 1721
	,, ...	Duke of Marlborough buried, 1722
1723 ...	S. Bradford ...	Newton buried, 1727
	,, ...	Coronation of George II. and Caroline, 1727
	,, ...	Congreve buried, 1729
1731 ...	Joseph Wilcocks ...	Western Towers completed, 1739
1756 ...	Zachary Pearce	Handel buried, 1759
	,, ...	George II. buried, 1760
	,, ...	George III. and Charlotte crowned, 1761
	,, ...	Duke of Cumberland buried, 1765
	,, ...	Pitt, Earl of Chatham, buried, 1778
	,, ...	Garrick buried, 1779
	, ...	Dr. Johnson buried, 1784
1793 ...	Samuel Horsley	

A.D.	DEAN	CHIEF EVENTS
1802 ...	Wm. Vincent	William Pitt buried, 1806
	,, ...	Charles Fox buried, 1806
1816 ...	John Ireland ...	Sheridan buried, 1816
	,, ...	Grattan buried, 1820
	,, ...	George IV. crowned, 1821
	,, ...	Major André buried, 1821
	,, ...	Castlereagh buried, 1822
	,, ...	George Canning buried, 1827
	,, ...	William IV. and Adelaide crowned, 1831
	,, ...	Wm. Wilberforce buried, 1833
	,, ...	Queen Victoria crowned, 1838
1842 ...	Thos. Turton	The poet Campbell buried, 1844
1845 ...	Samuel Wilberforce ...	
1845 ...	William Buckland ...	
1856 ...	Richard Chenevix Trench ...	John Hunter's remains transferred, 1859
	,, ...	Robert Stephenson buried, 1859
	,, ...	Lord Macaulay buried, 1860
	,, ...	Lord Dundonald buried, 1860
	,, ...	Earl Canning buried, 1862
	,, ...	Sir James Outram buried and Lord Clyde buried, 1863
1864 ...	Arthur Penrhyn Stanley ...	Palmerston buried, 1865
	,, ...	Restoration of Chapter-house begun, 1866
	,, ...	Dickens buried, 1870
	,, ...	Sir John Herschel buried, 1871
	,, ...	George Grote buried, 1781
	,, ...	Revision of Authorised Version undertaken, 1871
	,, ...	Bulwer Lytton buried, 1873
	,, ...	Livingstone buried, 1874
	,, ...	Burial of Sterndale Bennett and Sir Charles Lyell, 1875
1881 ...	George Granville Bradley	Dean Stanley buried, 1881
	,, ...	Charles Darwin buried, 1882
	,, ...	Queen Victoria's Jubilee, 1887
	,, ...	Robert Browning buried, 1889
	,, ...	Alfred Tennyson buried, 1892
	,, ...	Gladstone buried, 1898
1902 ...	Joseph Armitage Robinson ...	Sir H. Irving buried, 1905

GENERAL DIMENSIONS OF THE ABBEY CHURCH.

INTERIOR MEASUREMENTS.

Nave.—Length	166 ft. 0 in.
„ Breadth	38 ft. 7 in.
„ Height	101 ft. 8 in.
„ Extreme breadth of nave and aisles ...	71 ft. 9 in.
Choir.—Length	155 ft. 9 in.
„ Extreme breadth	38 ft. 4 in.
„ Height	101 ft. 2 in.
Transepts.—Total length	203 ft. 2 in.
„ Width of north transept	84 ft. 8 in.
Extreme length of the church from west door to east end of Henry VII.'s Chapel ...	511 ft. 6 in.
Area	46,000 sq. ft.

EXTERIOR MEASUREMENTS.

Extreme length, including Henry VII.'s Chapel	530 ft.
Height of western towers to top of pinnacles ...	225 ft. 4 in.
Height of central tower	151 ft.
Height of nave roof	138 ft.

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